

# MUSICAL FETTER

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# Americans in Paris

PARIS, September 1, 1900.



HIS place is crowded with Americans. Take them out of the town and nearly all the fashionable hotels would be compelled to close up, some of the trains de luxe would be taken off, the summer resorts would be reduced in number and magnificence, and thousands of storekeepers would be compelled to retire. They abound everywhere, in

the Bois with the best teams, on the automobiles, in the fancy resorts, in the theatres, and all along the boulevards. They spend a dollar to every franc spent by other visitors, and to ten cents spent by sporty Frenchmen. They fee the waiters princely and make the tip system a greater evil than it already is. They fill the museums to the exclusion of the home visitors of which few can be seen. They are everywhere, ubiquitous, inquiring, liberal, well groomed, and they leave millions of dollars here which actually sustain these penurious and frugal people who stand aghast at the panorama, not understanding it.

## Van der Stucken.

One of the big American musicians who suddenly dropped upon Paris was Frank Van der Stucken, who is considering some orchestral concert scheme here. It is doubtful if the powers here understand what the value of orchestral music is to the masses.

Mr. Van der Stucken left for Antwerp, and remains there a few weeks.

## Manager Young.

Another American here is Manager Charles L. Young, who came on the Bretagne last week, and who has Mrs. Gardner, soprano, and Mr. Ensworth, baritone, here, where they are to sing in an American concert. Mr. Young's plans have not yet matured, and he is not prepared to give out anything regarding next season, but his object has not been altogether to give American concerts, but also to introduce to America a certain famous singer, whose name cannot be disclosed, particularly as it is not known.

Mr. Young tells me that he has a suit at law with Mlle. or Signora De Macchi, of Milan, on a breach of contract, but it requires the legal papers to learn the technical points involved. Signora De Macchi is a soprano well known in Italy, but who has not yet been in America.

Mr. Young will probably leave on September 14 for home unless his negotiations become protracted.

## Godowsky.

Mr. Leopold Godowsky is still here with his family, but will leave next week for Berlin and Vienna. There is no doubt that Mr. Godowsky will be heard in orchestral concerts before he leaves Europe, for his fame as a virtuoso and a composer and artist has reached every musical centre and makes his presence welcome and his work becomes in greater demand. He will, in all, publish 45 of the Chopin arrangements, 32 having already been completed. With Godowsky it is a question of art purely special-

paths unmolested by any fear that the critical pen will destroy their efforts.

## Pugno.

Raoul Pugno, the pianist among Frenchmen, will be the soloist at the last Trocadero Exposition Concert, and on this occasion he will play a concerto of his own, introducing it to the musical world. He plays in Scandinavia in October, and then goes to Russia for thirty concerts, subsequently playing in Berlin in January with Nikisch, to be followed by recitals. His manager is Robert Strakosch, who, as a young man, traveled in the United States in the days of his father—Maurice Strakosch.

\* \* \*

It is reported that the father of Jean G rardy is dying. He was a teacher at the Liege Conservatory.

Miss Montefiore, the New York vocal teacher, is at Interlaken.

Alice Verlet, the soprano, is expected here next week.

Harold Bauer, the pianist, and Minnie Tracey, the soprano, leave here on Monday for Switzerland for a series of concerts.

Mme. Nevada returns from the country next week to take up her residence in Avenue Wagram.

The Paris New York Herald yesterday made a slight error in publishing the following. It should read "Mr. Claassen, the conductor, &c.":

Otto Wissner, the conductor of the Brooklyn German Choral Society, and Mr. Wissner, the well-known New York piano maker, have arrived in Berlin to thank the Kaiser for the prize he sent to the society. His Majesty will receive them in audience on September 1, and has put a court carriage at their disposal for the parade of the Corps of Guards the following day.—Boersen-Courier.

## Concert.

The program of this week's concert at the United States Building, Exposition grounds, was as follows. Baldwin concert grand used:

### 1 SONATE op. 62 for violin and piano..... BRANCOUR

Misses VET

### 2 AH, FORS' E LUI (La Traviata) ..... VERDI

Miss HOWE

### 3 { a ARIA..... } for violin..... BACH b ROMANCE..... GROOLEZ

Miss Coralie J. VET

### 4 { a RHAPSODIE..... } BRAHMS b PRELUDE..... CHOPIN c NOCTURNE..... PADEREWSKI d LEGENDE, op. 16..... PADEREWSKI e STACCATO CAPRICE..... VOGRICH

Miss Blanche O. VET

If such a man as Van der Stucken could be kept here in Paris he would soon exercise an unbounded influence, as he is thoroughly *au fait* with the French idea, and particularly the Paris spirit. But they must first get a permanent orchestra and a Concert Hall.

I learn that M. Ludovic Breitner is to be the soloist at the second Cincinnati Symphony concert, and that he is to play one of the now celebrated Grand Prix Baldwin grand pianos. M. Breitner's departure has been somewhat delayed, but he expects to leave here middle of this month.

ly applied to the development of piano literature on a modern plan in conformity with the parallel development of the piano as an instrument, the tonal capacity and the expansion of music and technics with it. The application of counterpoint to a degree not yet attained in works of this kind makes Mr. Godowsky's paraphrases of vivid interest to musicians particularly, including even those like MacDowell, who do not agree with Mr. Godowsky's theories. However, even Mr. MacDowell's works are not free from criticism, and therefore both composers can quietly continue to move along their respective

### 5 SONATE op. 45, for violin and piano ..... GRIEG

Misses VET

### 6 { a THE NIGHTINGALE..... MURIO-CELLI b I DREAMT THAT I DWELT IN MARBLE HALLS..... BALFE

Miss HOWE.

### 7 { a BERCEUSE.. } for violin..... C. M. VET b POLONAISE } WIENIAWSKI

Miss Coralie J. VET

Elsa Ruegger, the 'cellist, has played at the Conservatory Concert in Prague, and is to play D'Albert's 'Cello Concerto in Germany this fall.

Vanderveer Green, the American contralto, residing in London, is about to leave for Australia, where she is well known, on a concert tour.

Negotiations to take Chaminade to the United States are on foot, but they have not yet been closed.

Clarence Eddy leaves Cherbourg October 7 on the Deutschland for an organ recital tour in the United States. He is under management of London Charlton. BLUMENBERG.



GERMAN HEADQUARTERS OF THE  
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LINKSTRASSE 17, AUGUST 24, 1900.



IN these musically as yet quite dull days of summer respite the Royal Opera House offers the only chances for an occasional bit of enjoyment, and hence everything that is going on there becomes of more than the importance it usually would assume when the whole apparatus of a lively and variegated musical season is in full swing. Such an event proved the introduction to his new field of activity of our young and unquestionably very talented court conductor, Bruno Walter. He conducted last week three operas, of which I attended a portion of both "Der Freischütz" and "Ballo in Maschera."

In giving you a sketch of the young man's career, I learn from other sources that Bruno Walter was born in Berlin in the early seventies and that from infancy he showed such pronounced musical gifts and predilections for his present career that it was not difficult for him or his parents to make music the choice. He entered the Stern Conservatory, where he became a piano pupil of Professor Mannsiedt and studied theory with the late Prof. Ludwig Bussler. His principal musical education he received later on from Professors Ehrlich and Radecke, the latter of whom guided his studies in score reading, counterpoint, chamber music, ensemble playing and composition. When Professor Radecke left the Stern Conservatory his successor, Professor Kleffel, took hold of Bruno Walter, and to him the gifted young man owes not only the finishing touches of his musical education, but also his first practical introduction into his present career. After Walter had conducted at the public examinations of the Stern Conservatory at the Singakademie in the spring of 1893 a composition of his own for chorus and orchestra,



BRUNO WALTER.

tra, he was engaged as kapellmeister at the Cologne Theatre. Thence, after one year, he went to the Hamburg Opera House, which, after two years' activity, he changed for Breslau. In his desire to get a chance of conducting all branches of opera he left Breslau, and became first conductor at the little opera house of Pressburg, and from there went in like capacity to Riga, where Richard Wagner was one of his predecessors. Meanwhile the Berlin royal intendency had heard of this promising young conductor, and on September 1 of last year, when the decision

had been reached to dispense with the services of Schalk, a definite engagement of Bruno Walter was effected.

His first appearances here have so far proved highly successful, and the orchestra speaks just as enthusiastically of this young new leader as he is full of praise for the body of artists under his command. "All of the members of the orchestra, like one man, enter into my intentions and respond to them with intelligence, so that it is a pleasure to direct so excellent an organization," Mr. Walter said. The young conductor lays stress also upon his present and future activity as a composer, albeit what with the great time demands and musical efforts his newly acquired position makes upon him, composition will have for the present to become with him a secondary consideration.

In the "Freischütz" performance, in which Mr. Walter's name figured for the first time upon the housebill, there was much to admire in the way of individual conception, although one could not definitely judge of the young conductor's truest intentions in a work of the standing repertory and one that he had to reproduce without the chance for rehearsing it according to his own ideas. In order to be able to watch and gauge Mr. Walter's musical characteristics it will be necessary to wait for the production of some novelty that has been studied under him. Still even in the "Freischütz" the young man betokened a striving after individuality, which in the well-known orchestral battle horse, the overture, reached at moments the point of mannerism or affectation. Thus in trying to work out small details in too refined a manner he lost the great stroke, the unanimity of style pervading the overture as a whole. His masterly handling of the stick is as suggestive and nervous as that of Mahler and as picturesque as that of Nikisch, with whom he has in common a certain freedom of beat which disdains the indication of each rhythmic pulsation and prefers to follow the melodic outline of the music to be portrayed. With all this his indications are sufficiently precise and concise for the orchestra, and more especially the singers, to be able to follow, which, of course, will be the case more perfectly still when all hands shall have become used to the habits of the new conductor. The few mishaps which occurred at this first co-operation may also have been the fault of the parties who committed them, and I am prone to blame them, as is most always done, on the young kapellmeister, and an occasional exuberance of the brass above the remainder of the orchestra, may be ascribed to Mr. Walter's as yet insufficient knowledge of the peculiar acoustic properties of the Royal Opera House. On the whole, however, he subdued the orchestra sufficiently to give the voices their best chance for display and a steady, never once faltering support.

Among the personnel the vocally gifted and histrionically not uninteresting Miss Emmy von Destinn was new as Agathe. I must say that she put a lot more of temperament into the character of this dreamy, blond-bleached German girl than is customary or warranted, but it suited me nevertheless, and the audience evidently was of the same opinion, for they applauded lustily. Moedlinger counts the wicked Caspar among his very best parts. Gruening was sympathetic as Max and Miss Dietrich as pleasing and naive as ever in the part of Aennchen.

The mise-en-scène was as gorgeous as ever, but in the Wolf's Glen scene overdid horrors considerably in the matter of fulminant and furious lightning and thunderbolts.

If in the "Freischütz" performance there were several episodes in which it had seemed to me the young conductor took rather slow and exceptionally dignified tempo, he showed in "Ballo in Maschera," a work not very easy to conduct, the true spirit and verve demanded in the earlier works of Verdi. He went so far in this direction that, the personnel and orchestra evidently not being used to such storminess, there were several hitches and considerable lack of ensemble, so that at moments disaster was

only narrowly averted. The style and spirit of this dramatically most vivid work, were, however, musically brought to fullest expression, and hence, despite these drawbacks, the performance was a fairly enjoyable one. To bring this opera to the point of its highest effectiveness you want to hear it presented by Italian and not by German artists, who mostly take their task somewhat too stolidly and stiffly. Thus Bulsz, though a famous representative of the principal part of René vocally, his high and well trained baritone voice being exactly suited to such difficult music, was histrionically rather feeble and lacking in passion as well as in dramatic instinct. The latter you would not even expect from our good friend Sommer, but his Ricardo was so sentimental as to be almost silly, and he was utterly devoid of virility and energy. His lustrous, lyric tenor voice, however, shone to advantage, and hence he pleased the audience. Of the three female parts in the cast Miss Reinl was good as Amelia, Miss Dietrich fair as the page, but Frau Schumann-Heink much of a disappointment in the part of the witch Ulrica. It was the first re-appearance of the famous contralto after her return from the trip to the United States, and either the lady was not in good voice, suffering perhaps from a temporary indisposition, or otherwise her once glorious organ is on the decline and already passé. This I should greatly regret, for we have not too many beautiful alto voices on the stage to be able to afford the loss of such a superb one as was that of Frau Schumann-Heink. For Berlin, however, the loss would not be so great a one, inasmuch as the lady, who appears here only as "guest," although she virtually is a member of the Royal Opera House personnel, seems to sing in Berlin only in the "off" months, when she does not happen to be engaged for the United States or England, or to enjoy one of her vacation and out-of-town "guesting" trips allowed her by contract.

To-morrow night we shall have at the Royal Opera House Nicolai's "Merry Wives of Windsor," also with Mrs. Schumann-Heink in the cast, and conducted by Mr. Walter. On Saturday night "Fidelio" will be conducted by Dr. Muck, who will also conduct on the 28th inst. the performance of "Lohengrin," which will be given in commemoration of the first representation, the veritable première of that work, which took place under Liszt's baton at Weimar on August 28, 1850. The first Berlin performance of Wagner's most popular opera happened on January 23, 1859.

Toward the end of next and in the first part of the following week we shall also have a complete "Nibelungenring" representation. "Rheingold" will be given on the 30th, "Walküre" on the 31st inst., "Siegfried" on September 3, and "Die Götterdämmerung" on September 5.

Director Hofpauer announces that his season of opera at the Theater des Westens will open promptly on September 1. Among the works he will present as novelties will figure early in the repertory Donizetti's "Don Pasquale," in the version used at the Dresden Royal Opera. Later on Offenbach's "Contes d'Hoffmann," with opera, not operetta, forces as principals in the cast, will be given, and Tchaikovsky's "Eugen Onegin" will be presented again in a newly studied version.

I spoke of Franz Betz, the renowned royal chamber singer, who suddenly died on August 12, at some length in my last budget, and now send you a small picture of him according to the latest photograph extant.



FRANZ BETZ.

Although Betz was one of the foremost of the Wagner singers of the entire world and had done eminent service to the Wagnerian cause in Bayreuth, Berlin, Munich and in numerous other cities, there was not among the tremendous number of wreaths and floral offerings at his funeral a single one from the Wagner family.

Of the Rubinstein prize competition at Vienna I learn from a private but reliable source that the contest this



year is something very near a fizzle. Only thirteen competitors for the piano prize, and the ridiculously small number of five competitors have put in their claim for the composition prize. Of the latter, Hermit Levi, of New York, a very talented young fellow, lost his first-rate chance of winning the prize by not complying with the conditions for the competition. He sent in a piano concerto, while what was demanded is a concertstück. Among the piano prize competitors is young Szanto, a pupil of Busoni, but as he had to play (in true Viennese slipshod style of doing such things) without a rehearsal, and hence was very nervous when he tackled the Rubinstein D minor Concerto, he lost whatever chance he might otherwise have had. Curiously enough not a single applicant from the Viennese school is among the competitors, most of whom are Russians, and as the majority of the judges also belong to the Czar's domain, there is reason to suppose that the Rubinstein prize will again, as it did three years ago at Berlin, fall to the lot of a Russian pianist.

But if the Wagner heirs shone through absence on that occasion, their presence in the usual money grabbing and entirely free from artistic motives style has lately been felt in Barmen-Elberfeld and Munich. In the former operatically combined cities the fight for royalties was decided in favor of the much-mulcted director, Gregor. In Munich the matter has been settled by a compromise. The Wagner heirs refused to let the intendency have the rights for performance of Wagner's works at the newly erected and soon to be opened Prince Regent Theatre, unless the court opera would bind itself not to give Wagner performances during the entire period of the Bayreuth festival representations. What this loss would mean to the Munich court intendency you will best understand if you take into consideration that up to date the institute has paid to the Wagner heirs in royalties no less than 493,600 marks (about \$120,000). Of the eleven works of Wagner which are in the repertory of the Munich court opera, "Die Feen" has so far been presented 77 times, "Rienzi" 44, "The Flying Dutchman" 174, "Tristan and Isolde" 85, "Lohengrin" 235, "Tannhäuser" 250, "Rheingold" 55, "Walküre" 89, "Siegfried" 68, "Götterdämmerung" 61, "Meistersinger" 103 times, so that all in all Wagner's name was on the housebills on no less than 1,234 opera nights and the sum total taken in amounts to 6,170,000 marks. "Tannhäuser" alone brought to the box office 1,250,000 marks, and "Lohengrin" fetched about the same amount, the average of each night's receipts being 5,000 marks.

As the Munich royal intendency consequently could not afford to do without Wagner opera and the Wagner heirs were equally eager to continue receiving their royalties, it is not so difficult to understand that both parties came to a settlement quickly. This is said to have been reached by Possart through his willingness to accede to Cosima Wagner's condition that at least such works of Wagner should not be given at Munich as were being presented at Bayreuth during the entire period of the festival performances. If the Munich court intendency declares itself satisfied

with such a demand, no one else has a right to complain. Nevertheless it would seem somewhat strange that such a limitation should exist to the rights of performance of works which belong or at least should belong to the entire civilized world. Why should not the same opera be admired at Berlin or Munich or at any other opera house, while it is being admired at Bayreuth? The Wagner heirs mortgage system smacks much more of financial greed than of the ideal scheme which they continuously give out they are pursuing.

The Cologne opera personnel occasionally give performances at Düsseldorf, which beautiful Rhenish city has a fine theatre, but no opera of its own. The envy, however, is great and finds vent in frequent complaints about the mediocre artistic value of the Cologne operatic performances vouchsafed the Düsseldorfers. One sapient critic of the latter city goes so far as to chide the director for having withheld from a paying public the overtures of the opera given on a certain evening, viz., the overture to "Trovatore." My learned and much esteemed confrère could not have heard it at Cologne either, nor at Berlin, or Paris or New York or anywhere else, for so far Verdi has not deigned to write an overture to "Trovatore." Perhaps if he hears of the Rhenish critic's just, or in this case rather unjust, demand for an overture which does not exist, the veteran composer may be induced to write one in his best last period style.

Gustav Mahler, the director of the Vienna Court Opera, is waging war upon the beards of his choristers. For the intended model representation of "Rienzi" razors are ordered, as the conductor and director insists that the "friends, Romans and countrymen" shall all, and without a single exception, appear upon the stage with the smooth shaven face of the contemporaneans of the last of the tribunes.

Clothilde Kleeberg, the charming Paris pianist, has entered upon a matrimonial engagement with the sculptor Samuel, a son of the late Gand Conservatory director and composer by that name. I understand that the marriage will not interfere with Mlle. Kleeberg's artistic career and engagements.

Vladimir de Pachmann is back in Berlin, and will remain here for the entire coming season.

Knuepfer, of the Berlin Royal Opera House, has been engaged for the part of Gurnemanz for next summer's Bayreuth performances of "Parsifal."

Both Director Sally Randeker, of the Philharmonie, and Manager Hermann Wolff, whom I saw in the course

of the week, are agreed upon the fact that Berlin will have the busiest musical season during next winter it has ever seen. As regards the novelties to be performed at the Nikisch Philharmonic subscription concerts, Mr. Wolff mentioned a new symphonic poem by Richard Strauss, and also his "Till Eulenspiegel," Max Schillings' Vorspiel to "Oedypus," Philipp Scharwenka's dramatic fantasia, Klughardt's C minor Symphony, one of Tchaikowsky's symphonies, as yet unperformed in Berlin, and Vincent d'Indy's symphony on a theme from the mountains.

Cincinnati was well to the fore among the callers at the Berlin office of THE MUSICAL COURIER during the past week. Mr. Wright, of the Everett Piano Company, came to say good bye before he left for Paris and thence for New York.

Ossip Gabrilowitsch has gone on to Ischl on a visit to Leschetizky, his teacher and friend. Of all the young pianists of our day Gabrilowitsch is one of the most sympathetic, artistically, as well as personally, and I doubt not that he will be recognized as such by the music lovers and critics of the United States upon his very first appearance.

Theodor Bohlmann, head of the piano department of Miss Bauer's Conservatory at Cincinnati, called and showed me six songs he has composed, settings for a baritone voice of Heine's cycle "At Night in the Cabin," from "The Poems of the North Sea." They are really very interesting, and, as Mr. Bohlmann told me, they will be sung in Berlin in public during the coming season.

The third in this triumvirate of Cincinnatians was Dr. Nikola I. Elsenheimer, from the College of Music, who

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brought me a copy of his prize crowned cantata, "Weihe der Kuenste," for mixed chorus, solo and orchestra, which has been highly spoken of in the columns of THE MUSICAL COURIER before.

Our old friend, Mme. Eloise De Nys Kutscherra, informs me that she sung before the Shah of Persia at Ostend, and that his nibs so delighted with her performance that he tendered her his picture with autograph. O, pshaw, of Persia!

#### De Vere's Foreign Engagement.

LONDON, August 29, 1900.—Mme. Clementine de Vere, who sang Aida and Donna Elvira at Covent Garden this season, and is engaged for 1901, has been specially engaged by the Moody-Manners Opera Company to play, among other parts, the title role in Halevy's "La Juive" ("The Jewess"), which will be one of the novelties this year, the other being "Tristan and Isolde."

Madame De Vere has been a member of the Grau Grand Opera Company in America for the last three years, where she has a great reputation. Her husband, Signor Sapio, the distinguished conductor, has also been engaged to conduct "La Juive." Among numerous important engagements he has conducted for Messrs. Abbey & Grau, at the Metropolitan Opera House, New York, and has had under his baton all the leading artists, including Patti and Tamagno. The Moody-Manners Company opened their tour in Great Britain, at Leicester, on September 3.

#### Platon Brounoff's Plans.

Platon Brounoff has returned from the country, and is busy planning for the autumn and winter. He has received many applications from different parts of the United States for voice and piano lessons. His lecture recitals on "Russian Life and Music," with which Mr. Brounoff made such success at the Saratoga convention of the New York State M. T. A., will be in demand during the coming season. Mr. Brounoff has already received sixteen engagements for his interesting and instructive lecture recitals. Brounoff's dramatic cantata, "Tamara," for three soloists, chorus and orchestra, will be published by Luckhart & Belder. Under the personal direction of the composer, the new work will be produced in the winter by one of Brounoff's own societies.

A series of free lecture musicales will be given by James Potter Keough, assisted by Mme. Alice Killin-Keough and their pupils, at their studio, 144 Fifth avenue, during September and October. The first lecture, "Street Music," will be given on Wednesday, September 12.

## Musical . . . People.

The new College of Music and Arts at Dayton, Ky., gave two free recitals on the 3d, with Prof. E. Ebert Buchheim as soloist.

On August 27 the faculty of Emil Enna's Conservatory of Music, Des Moines, Ia., gave a musicale at the Hansen House, East Des Moines, in honor of Mr. and Mrs. Nicholson, of Chicago.

Professor Andrews, president of the Oberlin (Ohio) Conservatory of Music, will give an organ recital at the Presbyterian Church in Cadillac, Mich., on the evening of Wednesday, September 12.

A very enjoyable musicale was given Saturday evening, August 25, at the residence of W. H. Day, Jr., Lakeport, N. H., under the direction of J. Orrison Baker, of Lowell, Mass.

The most important announcement in Salt Lake City, Utah, musical circles, made in a long time is the resignation of Prof. Joseph J. Daynes as organist of the Tabernacle Choir, and the appointment of Prof. John J. McClellan as his successor.

The Mendelssohn Quartet, of Portland, Me., Miss Clementine Varney, soprano; Miss Martha F. B. Hawes, contralto; F. Carl Davis, tenor; Millard Bowdoin, basso, with Mrs. Gertrude Sartwell Davis as pianist, gave a concert at the Town Hall, Linleton, N. H., recently.

Miss Edith Magee gave a recital for her pupils and their parents last week at Jerseyville, Ill. The following took part: Luella and Clara Gowing, Ada Nail, Maud Dacey, Rena Parsell, Bertha McCabney, Jessie Nail, Cora Gowing, Stella Magee, Frank Parsell, Clara Dower, Nina Nail, Vira Wedding and Edna Scheffer.

A musical entertainment arranged by Mrs. Charles Soden and Mrs. Harrison Palmer was given at the Bluff House, Milford, Pa., August 29, the proceeds for the organ fund of the Methodist Church in the village. The program given included selections by a number of Brooklyn people. Some of the numbers were: Piano duet, Misses Lamadrich and Brecht; baritone solo, J. G. Lydecker; piano solo, Miss Grace E. Cunningham; violin and piano, Mr. DeVoe and Mr. Worst; soprano solo, Miss Lunc-

schloss; song and dance, Miss F. Brecht; piano duet, Miss Cunningham and Miss Lulu Harding; baritone solo, Mr. Lydecker, and piano solo, Miss Cunningham.

A large number enjoyed a musical at the residence of Mr. and Mrs. O. B. Cutting, West Concord, Vt., where Mrs. Maude Hack and Prof. H. H. May gave the program.

At Providence, R. I., August 29, the baritone, Heather Gregory, gave a recital in Casino Theatre, in which he was assisted by Miss Harriette R. Woods, soprano, and the Misses Kieckhoefer, violin, 'cello and piano.

An enjoyable morning musical was given by Mrs. Andrew Fyfe in her home on North Prospect street, Grand Rapids, Mich., August 31. The vocal part of the program was given by Miss Frances Palmer, a pupil of Mrs. Fyfe's. Miss Blossom Smith acted as accompanist, and also played a solo, and violin solos were given by Wilbur Force.

Miss Mabel Knox entertained in August at her home, 2507 Thirteenth avenue, Minneapolis, Minn. The affair was in the nature of a musical. The "No Name" orchestra played during the evening, and both vocal and instrumental selections were given by Misses Mabel Coats, Florence Little, Frances Eldridge, Mabel Schweno, and Messrs. Peter, William and Benjamin Brombach.

A successful musical was given recently by Miss Emma L. Wint, of Philadelphia, to a number of her friends at Stroudsburg, Pa., at the residence of Rev. E. C. Hibshman, on Monroe street, near Green. She was assisted by her sister, Mrs. Rev. E. C. Hibshman, Miss Griswell; Miss Williams, of Buffalo, N. Y.; Mrs. R. Ryle, Mr. and Mrs. and Misses Elsie and Etta Hibshman, of Eschbach, Pa., and Roy Hibshman.

The American Music Supervisors' Association, in session at New Haven, Conn., last week, voted to hold the next annual convention in Cincinnati and elected the following officers: President, S. B. Weaver, of Westfield, Mass.; vice-president, Julia E. Crane, of Potsdam, N. Y.; secretary, Ralph E. Baldwin, of Northampton, Mass.; treasurer, T. L. Roberts, of Utica, N. Y.; auditor, F. E. Howard, of Bridgeport.

The Denver (Col.) Conservatory and College of Music was first founded by the present owners, Mr. and Mrs. Oliver B. Howell, in 1887, in Lincoln, Neb., and was incorporated under the laws of Nebraska as the Nebraska Conservatory of Music. After years of success the school was moved to Denver and affiliated with the University of Denver. It has now again become an independent institution and incorporated under the laws of Colorado, with authority to confer diplomas and degrees. This school entered upon its fourteenth year September 3. One of the events of the school year is the annual contest for prize scholarships, which occurs the first week in January; \$1,000 in scholarships are awarded students in

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An informal musical took place in August, at the home of Mr. and Mrs. T. C. Anderson, Portsmouth, Ohio, as a farewell to their guests, Mrs. J. E. Duduit and daughter, Marie and Miss Eliza Smith. Those who participated in the program were Misses Stella Charles, Kate Anderson, Mrs. J. E. Duduit, Mrs. R. C. Maddock, Bess and Lollie Anderson, Amelia Frost, Miss Alice Blake and Miss Frost.

The J. H. McKinley concert, which was given at the Ocean House, Watch Hill, R. I., August 30, was participated in by Mrs. Adele Baldwin, contralto of Dr. Kitzredge's Church, New York; Dr. Carl E. Martin, baritone of St. Thomas' Church, New York; J. H. McKinley, tenor with Calvé and Nordica, and a singer of national reputation; Miss Ella Hoyt, soprano, and Kenneth Bingham, bass.

The First Baptist Choral Association, of Rockland, Me., was formed in the fall of 1893 with Herbert M. Lord as its first director, and it has been one of the leading musical bodies of that city since its organization. Besides Mr. Lord, the following have served the association in the capacity of director at different times: Professor Kinney, James Wight, Edgar A. Burpee, Sarah M. Hall, H. F. Haynes and Jennie F. Ingraham. Mr. Burpee is the present director, but is now taking a rest, and Miss Ingraham has charge of the association until her return to Boston in September.

At Benton Harbor, Mich., a testimonial recital will be tendered William E. Snyder at the Bell Opera House, September 12, assisted by Miss Gena Vera Nichols, and Dr. Robert C. Bain, both of Chicago. Mr. Snyder will be heard in piano solos, also ensemble, with his pupils. This will be the last appearance of Mr. Snyder before assuming the position of master of music at the noted seminary, Kemper Hall, Kenosha, Wis. The following pupils will assist: Mrs. F. B. Christopher, Mrs. E. S. Curran, Mrs. F. B. Cary, Mrs. I. C. Travis, Miss Zuma Soule, Miss Ina Smith, Miss Mattie Cogshall, Miss Helen Sauerbier, Miss Brownie Charles, Miss Maud Preston and Miss Lucy Van Horn.

A new march and two-step called "The Westbrook," composed by Miss Annie C. Holmes, of Westbrook, Me., has recently been played by the Kaltenborn Orchestra in New York. She has called it "The Westbrook" in honor of her city. It is bright and catchy in melody, and has an individuality of its own. It has been played a great deal this summer by orchestras in New York and Boston, on the Fall River line steamers and by Reeves' American Band of Providence, R. I. Miss Holmes is the organist at Warren Congregational Church, Westbrook, and teacher of piano instruction at the Virgil Clavier School, Portland, Me.

Musical circles of Atlanta, Ga., have received an acquisition in the person of Miss Theodora Morgan, violinist. Miss Morgan comes from a famous line of musicians on both sides. Her father, John P. Morgan, was for many years organist of Old Trinity Church of New York, and was founder of Oberlin Conservatory. Her mother, Mrs. John P. Morgan, occupies a high position as translator of musical works, being the only authorized translator of Brahms, Bruch, Rubinstein, &c. Miss Morgan has spent twelve years in Germany as a student of the violin in Berlin Royal Academy of Arts, under the instruction of Prof. Andreas Moser, a former pupil of Dr. Joseph Joachim, besides instruction from Otokar Novacek, of Leipzig, also Fritz Struss and Carl Markees, of the "Hochschule," of Berlin.

#### Price Conservatory.

Among the conservatories which will reopen this month is the Price Conservatory of Music, at 2105 Seventh avenue. This conservatory is one of the largest in upper New York, and has a staff of twelve teachers, ten of whom assist in the daily class, which is a special feature of this institution.

Miss T. Ethelwyne Cottle has charge of the public recital department again this year, and has planned to give at least twenty recitals during the season.

Herwegh Von Ende will have charge of the violin department, and will conduct an amateur orchestra. The date of the first recital is September 28.

## Rudolph Aronson Returns Home.

MANAGER RUDOLPH ARONSON, who hastened to Europe five weeks ago, returned on the Ems last week.

Mr. Aronson sailed principally for the purpose of settling a number of details with Herr Director Eduard Strauss, whose guest he was for a week while concertizing in North Germany with his famous orchestra from Vienna, which is to begin its American tournee at the Waldorf-Astoria in New York Saturday evening, October 20, under Mr. Aronson's direction.

Mr. Aronson heard the Strauss Orchestra on six different occasions, and was fascinated by the interpretation that Eduard Strauss made of selections of music that he (Aronson) has heard perhaps hundreds of times. Strauss puts an entrancing newness into familiar airs that makes one think that he is listening to a new composition. This orchestra is made up of young Viennese musicians, and includes the following named soloists:

Concertmeister and assistant conductor, Herr Ronowsky; solo viola, Herr Kraus; solo violoncello, Herr Kruspel; solo flute, Herr Nammer; solo oboe, Herr Beetz; solo solo clarinet, Herr Seben; also bassoon, Herr Logescher; solo horn, Herr Kratky; solo cornet, Herr Schnabe; solo trombone, Herr Zailmann; solo tuba, Herr Pernet; solo harp, Herr Spindler.

"The style of program," said Mr. Aronson, "will not be entirely of dance music, as some persons might imagine, but will include selections from grand opera and classical music." Following is a sample of the Strauss program, performed at Dortmund July 31, 1900:

|                                       |              |
|---------------------------------------|--------------|
| Overture, Raymond.....                | Thomas       |
| Walzer, Fusionen.....                 | Ed. Strauss  |
| Selection, Flying Dutchman.....       | Wagner       |
| Solo, Diplomaten.....                 | Joh. Strauss |
| Potpouri, Carmen.....                 | Bizet        |
| Ave Verum (for string orchestra)..... | Mozart       |
| Serenata.....                         | Moszkowski   |
| Walzer, Kaiser.....                   | Joh. Strauss |
| Overture, Die Fledermaus.....         | Joh. Strauss |
| Polka, Wiener Typen.....              | Ed. Strauss  |
| Song Without Words.....               | Mendelssohn  |
| March, Persian.....                   | Joh. Strauss |

Herr Strauss has added to his concert repertory the following American compositions: Victor Herbert, selections from "The Serenade," "The Singing Girl," "Wizard of the Nile"; Reginald De Koven, selections from the "Fencing Master" and "Robin Hood"; Gustave Kerker, selections from "The Belle of New York"; Ludwig Englaender, "The Rounders"; Ethelbert Nevin, "Narcissus" and Rudolph Aronson's "Pickaninny" and "Japonica," serenades, and "Prince and Princess Gavotte."

A special performance of Johann Strauss' posthumous operetta, "Wiener Blut," was given in Dresden recently by the original Carl Theatre company from Vienna for Mr. Aronson, who noted but few changes to be made for the American production of this latest and most tuneful work of the Waltz King, the book of which is in the hands of Glen MacDonough for translation and adaptation. Amelia Stone, a pretty American girl, who three years ago was a member of Hoyt & McKee's London Company, and who since has captivated her audiences in Paris, Berlin, Vienna, Budapest, Dresden, Munich, Hamburg and Copenhagen, is engaged to play the part of a Vienna Dancing Girl in "Wiener Blut," which Ben Teal will stage, and Max Gabriel will conduct.

Mr. Aronson brought over with him the costume designs and scene models of the Strauss operetta. Act 1 represents "Exterior of a Villa in Vienna"; Act 2, "The White Ballroom"; Act 3, "The Casino at Hietzing with Illuminated Vienna in the Background." Messrs. Klaw & Erlanger have the booking of the operetta in hand.

Max Vogrich's grand opera, "Der Buddha," has been highly recommended by Jean de Reszke to Maurice Grau, who has it now under consideration; Josef Weinberger who owns the German and Austrian rights, is awaiting the return from the country early in September of Herr

Director Schuch, of the Opera House, Dresden, with a view to the initial production of "Der Buddha" there.

With the great Exposition, and the presence of the Shah of Persia (for whom Edward Strauss has composed an original Oriental march), Paris was extremely lively during Mr. Aronson's sojourn there.

## Boston Music Notes.

BOSTON, September 8, 1900.

Marian Titus, who went abroad last year, will make her operatic debut in Italy, on the 15th of this month, in "Faust." On the 18th she will sing in "Traviata," then "Rigoletto" and "Sonnambula." She has a four weeks' engagement at Varese. Her stage name is Signorina Maria Tiziano, and that her debut will be a success goes almost without saying. Before leaving for Italy, Signorina Tiziano sang with the Boston Symphony Orchestra, and in numerous concerts, so that her work is well known here. She has studied with Mme. Gertrude Franklin for the past few years, and her trip to Italy was only to perfect herself in the language and operatic roles.

Mme. Gertrude Franklin resumes lessons September 15 with all her time filled.

Frank E. Morse, who has been at his camp in Unity, Me., for the past few weeks since his return from Bay View, Mich., will resume lessons at his studio in Steinert Hall on the 14th. He has had many applications from new students, and nearly all of his last year's pupils will continue their lessons with him.

The Faelten Pianoforte School will open the season of 1900-1901 at Steinert Hall, on Wednesday evening, September 12, at 8 o'clock, with a recital by Carl Faelten. Seventh program of standard piano works. Introductory remarks by Mrs. Reinhold Faelten.

Sonata, D major, op. 10, No. 3.....Beethoven  
Prelude, F sharp minor, op. 28, No. 8.....Chopin  
Nocturne, F sharp major, op. 15, No. 2.....Chopin  
Scherzo, B flat minor, op. 31.....Chopin  
Concerto, A minor, op. 54.....Schumann

The piano arrangement of the orchestral parts of the Concerto will be played by the following members of the faculty:

Miss Alberta V. Munro, second piano; Miss Susie A. Crane,  
Mrs. Reinhold Faelten, Forrest J. Cressman, Reinhold  
Faelten, George Granberry and Bertram  
C. Henry.

On Thursday evening, September 20, there will be a pupils' recital at Steinert Hall.

The Boston Transcript of recent date has the following to say: "The new and stately temple of the muse at the corner of Massachusetts and Huntington avenues, ought by this time to be about ready for its christening. But christening are frequently embarrassing. One of the important requisites is the selection of a name. There is nothing better, because nothing simpler or more accurately denoting the purpose, than Music Hall. But there is the old Music Hall, more of a continuous Music Hall than ever, and it seems to refuse to cease being Music Hall in order that that venerable and distinguished name may belong to its successor. A fresh and large outlay of money has been spent upon it, and it proposes to do business at the old stand.

"It is true that the old Music Hall will not henceforth stand for the old things, which gave it distinction in the past, but if it insists upon its right to the name we see no way by which it can be deprived of it. Thus it becomes necessary for its successor in the former field to be provided with a new name. A fancy designation would hardly harmonize with its character and proportions, and a building dedicated to harmony should represent it in every respect.

"The Boston people are familiar with the name of Music Hall, and they like it. It has meant a great deal to them. Why, then, not call this structure New Music Hall? This perpetuates the traditions, and also suggests enlargement and improvement. We have a New Old South, which is certainly more paradoxical than the proposed name would be. It is easy enough to propose names. The classical dictionary is full of them, many of them all right for musi-

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cal organizations, but rather frivolous for a temple. In the distant future a more ambitious generation may wish to supplant the present structure, and then fresh embarrassment will arise, but it is no concern of ours to solve the problems of posterity. The New Music Hall would do for the present."

The dates of the music festival to be given at Manchester, N. H., under the direction of Henri G. Blaisdell, of Concord, N. H., and W. R. Chapman, are October 11, 12 and 13. There will be an orchestra, a chorus of 300, and the following soloists: Mme. Charlotte Maconda, Mrs. Grace Haskell Barnum, Schumann-Heink, Miss Alice Grace Sovereign, E. Ellsworth Giles, Campanari, Gwilym Miles, Richard Burmeister and local New Hampshire soloists to be announced later.

Official announcement is made by the Worcester Festival board of managers to-day for the first time of the engagement of Miss Foss, as a contralto singer for the festival. Announcement concerning Miss Foss has been delayed for some time owing to her inaccessibility at some summer resort.

Miss Foss, who is to sing at the Thursday evening and Friday afternoon concerts of the festival, is an entire stranger to Worcester audiences. She has spent the last six or seven years in study with Mrs. Rogers, of Boston, and may be said to be entirely American taught. She has a contralto voice of great compass. Her singing throughout the spring of 1900 was confined chiefly to drawing room musicals.

The Malden Megatherians, famous several seasons ago as a musical and social organization, will again entertain during the coming winter. They will make their first appearance in the Malden Auditorium, Monday evening, October 22, presenting the mythological burlesque, "The Omero." The music for the piece is written by Milan F. Bennett, the musical director of the Auditorium. The original book was by Fred B. Smith, and has been revived by E. L. Hadaway, who wrote "Mam'selle of the Varieties," which was such a success last season. Among the members of this talented company may be mentioned Walter B. C. Fox and Julian Elyng, of the Cadets, William C. Mason and John H. Cullen, of the Bank Officers' Association; Fred W. Bailey, Robert A. Perkins and Daniel W. Deshon, of "Mam'selle" fame, and the soloists include Howard E. Whiting, Edwin Thatcher Clark, Stanley P. Clemens, George E. Willey, of the Alto Egos of Chelsea, and others. The production is under the management of W. O. Lovell.

Miss Gertrude Walker, of Salem, Mass., who has been at the Grand, Mount Vernon, N. H., the past few weeks, has given a number of musicals during her stay.

Antonia Savage Sawyer, who has been giving vocal lessons in Dexter, Me., this summer, gave a recital, with her pupils, at that place, in August, in the presence of 150 guests. The excellent rendering of the program by the ten pupils who participated, showed that Mrs. Sawyer is not only a splendid singer, but a first-class teacher as well.

F. H. Cramm in his review of the recent Rockingham Musical Festival, which appeared in the Haverhill Gazette, says of Claren B. Shirley: "Mr. Shirley is, perhaps, the best known singer of the group, and for artistic finish, breadth and beauty of tone, and fine technic has few equals in America. His voice is a lyric tenor with a robust quality that gives him a wide range, and almost an unlimited choice of songs. His stage manner has a particular charm about it, and the ease with which he sings proclaims him the artist. Mr. Shirley is a good example of what purely American training can do."

#### De Wlenzkowska to Resume Her Classes.

Madame De Wlenzkowska's delightful vacation in the White Mountains is drawing to an end. This well-known pianist and teacher returns to New York September 21 to resume her classes at Carnegie Hall.

### Miss Ruby Cutter.

**T**HIS highly gifted young soprano, although before the public as a professional singer for less than two years, has gained a splendid reputation. Her beauty, vivacity, magnetic presence, brilliancy of voice, facility of execution, and power of interpretation are remarked with great enthusiasm wherever she sings.

In the last year and a half she has sung in many important concerts, and successfully in all, whether in oratorio, miscellaneous concerts, or with orchestra. Among many may be mentioned particularly her appearance at Carnegie Hall, New York, on a program with both Ham-bourg and Petschnikoff, where she was greeted with such

This season Miss Cutter is under the management of Henry Wolfsohn, so it is probable that she will be heard frequently during the season, and an immense success can be predicted for her.

A few selections from her many press notices are appended:

It is true and stereotyped to say of Miss Cutter that she has a clear, sweet and flexible soprano voice, and it is also true that to her vocal possessions she adds personal beauty. The charm of her singing lay largely in its good sense; for, as we have pointed out before, runs, cadenzas and trills prove a dangerous temptation to young singers upon the platform of Music Hall. Having, therefore, good voice, good method and good taste, she displayed all in a number which is of itself a brilliant rush of melody and, with careful accompaniment of the orchestra, impressed the sense of unity, which, we believe to have been desirable. Even in the staccato runs of the closing measures Miss Cutter balanced her work admirably and gave the final notes clearly, with only the necessary shade of extra emphasis. Instant applause, which finally compelled a repetition, rewarded her.—Boston Transcript.

The soloist last evening was Miss Ruby Cutter, soprano. She has a voice in which volume and quality are noticeable, and in the use of which she displayed excellent control. She sang a selection from Verdi's "La Traviata," which was deservedly encored.—Boston Herald.

Last night at Music Hall a Boston girl took the audience of 3,000 people by storm, was called out no less than half a dozen times and encored with tremendous enthusiasm for her rendering of one of the most difficult florid operatic selections. This young woman, who will doubtless date her reputation as a popular favorite from last night, is Miss Ruby Cutter. Her rendering of the scena and aria from "Traviata," one of Patti's favorite selections, was triumph such as has been rarely seen, even in Music Hall, so rich in memorable achievements of art. She also sang solo parts from "The Redemption."—Boston Globe.

The surprise of the evening came in the shape of Miss Ruby Cutter, a young soprano, who can really sing. She has a remarkably bright, clear and flexible voice, which she uses with a certainty and an ease that must be born of a deal of persistent study. Her singing of the "Traviata" pyrotechnics was brilliant in execution, perfect in intonation and rich and warm in coloring. This young woman is certain to be heard from, and in high places.—Boston Traveller.

Miss Ruby Cutter is a young soprano, hitherto unheard in this city. She sang "Ah, fors' è lui," from Verdi's "La Traviata," in a way that showed a fresh young voice of some power. Miss Cutter sang far better than many a soloist, making the initial bow to a New York audience.—New York Mail and Express.

Miss Ruby Cutter, the young soprano who made her debut at the Carnegie Hall concert of last Sunday evening, has a very pretty voice—fresh, charming in quality—a voice still in its teens, appropriately housed in a pretty maid.—New York World.

Before the cantata six concert numbers were given, in which Miss Ruby Cutter sang "Se Saran Rose" with one of the most beautiful soprano voices I have ever heard. Her high notes she really sings, and throughout her quality is beautiful. Miss Cutter is very young, and with such presence and such a voice she should have a great future. In the soli of "Joan d'Arc" she showed a dramatic power that was entirely unexpected after the light lyric quality shown first.—Musical Courier.

Miss Ruby Cutter, who sang at the concert of the Ottawa Orchestral Society last week, is a very pretty girl, a young girl, and blessed with a beautiful voice, a soprano of fine quality. A New York paper spoke of her as a future prima donna of the Melba type. It did not exaggerate. Miss Ruby Cutter has splendid technic and style. She sang arias from "Traviata" and from "The Magic Flute" in the most finished operatic style, without the least apparent effort. So pleased was the management of the society with Miss Cutter that they made arrangements with her manager for her to sing at their next concert, which takes place in March.—Toronto Saturday Night.

Miss Cutter won an instant and emphatic triumph. She carried the audience with her from the commencement of her first number, "Ah fors' è lui," and was not allowed to finish before the storm of applause began. Her voice is large and brilliant, besides being very rich through almost the whole of its compass; and her execution is accurate and effective. Her singing is delightfully easy and finished, and her enunciation is really remarkably beautiful. Her other solo, "Non Parventar," from "The Magic Flute" (Mozart) was quite as successful as the first, and of particular interest on account of being so seldom sung. Miss Cutter will meet with a warm welcome



RUBY CUTTER.

enthusiasm that she received four recalls and a double encore.

The New York critics were unanimous in their praise of Miss Cutter's voice, and it may be said she made an instantaneous hit.

Miss Cutter's voice is truly phenomenal. Belonging as it does to the coloratura type, it has such fullness and power that she is equally successful in the dramatic repertory and the florid school. Her success in the heavier oratorio parts has been especially gratifying. Her voice extends from low G to F sharp in alt, is even, pure, sweet and forceful throughout its entire compass. Her school is admirable, her control of voice perfect, and her interpretation most intelligent.

Miss Cutter is a native of Boston, where all her musical education has been received, so that she is essentially American educated. Her teacher is Arthur J. Hubbard, whose work has produced such splendid results with Miss Cutter.

Miss Cutter has an extensive repertory of oratorios, cantatas, concert arias, English, French and German songs, &c.

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when she returns, as it is to be hoped she will, to Ottawa; for here, as everywhere, youth and a good voice are much beloved.—Ottawa Evening Journal.

Miss Ruby Cutter, who made such a very favorable impression on the occasion of her appearance at the last concert of the society, added to her laurels on this occasion. Her first number was the "Scene et Air d'Ophélie," from the opera of "Hamlet" (Thomas), which was admirably suited to the flexibility and range of her magnificent soprano.—Ottawa Free Press.

#### Jonas' Recital Tour

ALBERTO JONAS, the founder and director of the Michigan Conservatory of Music, is arranging a recital tour for the coming season through the States of Michigan, Illinois, Ohio, Pennsylvania, New York and Massachusetts. Following are some of Jonas' press criticisms:

The rendering of the concerto of Paderewski by Mr. Jonas was in every way perfect. His technic is clear and flowing, the rhythm vigorously marked, the interpretation musical and full of passion and delicate sentiment.—Berlin Courier, Germany.

In the performance of the concerto and in the many solo pieces the young son of chivalrous Spain gave evidence of dazzling technic and warm temperament.—Berliner Zeitung.

Alberto Jonas produced an excellent impression; his classically beautiful playing, his true virtuosity and heartfelt interpretation gained for him numerous praise. Mr. Rubinstein, who presided, warmly felicitated him.—L'Echo Musical, St. Petersburg, Russia.

He is a pianist to whom one can listen with pleasure, for this reason, among others, that he does not confine himself to the beaten paths, but plays pieces which other pianists, for some reason or other, always neglect.—New York Evening Post.

Mr. Jonas made his first appearance here at this concert. The impression he made was very brilliant. His technic is well up to the modern virtuoso standard, his tone steadily beautiful. His phrasing is admirable in grace and musical solidity, his sentiment natural and artistic.—Boston Evening Transcript.

#### Sanchez's Fifth Avenue Studio.

CARLOS N. SANCHEZ, the operatic tenor and singing teacher, whose portrait and sketch THE MUSICAL COURIER published last week, has rented a handsome studio at 138 Fifth avenue. Here Sanchez will receive pupils four days in the week, Monday, Wednesday, Thursday and Saturday. For Tuesday and Friday, Sanchez will go to Baltimore to give lessons to his Southern pupils, these for the most part coming from Virginia and North Carolina. New York, however, will hereafter be Sanchez's permanent headquarters. His family will come here to live early in October, and this is about the time Sanchez will begin his lessons in his New York studio.

As stated in THE MUSICAL COURIER last week, Sanchez makes a specialty of voice building. As he himself is a singer of finished versatility, he is prepared to train his pupils for church, concert, oratorio and opera.

#### Hadden-Alexander Tour.

STELLA HADDEN-ALEXANDER, the pianist, and her husband, Arthur Bengough Alexander, the basso cantante, will go on a joint tour in January. Their itinerary will include Georgia and other Southern States. Mrs. Alexander expects to make a short Western tour before the holidays. Mrs. Alexander will resume her teaching at her studio in Carnegie Hall on October 1. For this season Mrs. Alexander and Francis Fischer Powers have combined studios. Mr. Powers, however, will not return until the end of October.

## News of the Musical Clubs

A well-known organization in Charlotte, Mich., is the Monday Musical Club.

The Kelso Club, of Joliet, Ill., gave a June musical at the residence of Mrs. J. W. Folk.

The Athene Musical Club gave an interesting June recital at Normal Hall, Denver, Col.

Last season the Amphion Club, of San Diego, Cal., made a special study of American composers.

The next meeting of the Oneida (N. Y.) Musical Club will take place on the first Friday in October.

In honor of the Mozart Club of Canton, Ohio, William A. Willett recently gave a song recital in that city.

Under the direction of J. D. A. Tripp, the Toronto (Canada) Male Chorus Club will shortly resume practice.

The Watertown (S. Dak.) Philharmonic Society has been reorganized and it is hoped that before long the membership will reach 200 voices.

In Toronto, Canada, an important musical undertaking is the reorganization of A. S. Vogt's Mendelssohn Choir, which will be heard this season.

The Ladies' Musical-Literary Club was entertained by Mr. and Mrs. H. A. Sutherland, at their home on Central avenue, Cedar Rapids, Ia., in August.

Miss Laura V. Jones has been unanimously re-elected president of the Petersburg (Va.) Wednesday Musical Club, which will hold its next meeting in October.

At the Lansing (Mich.) Matinee Musical Society's annual event for 1900, Mrs. Kate Marvin Kedzie directed the chorus, and the soloists were Miss Nellie Hasler, pianist, and Harold Jarvis, tenor, of Detroit.

In Sioux City, Ia., it is announced that the Beethoven Club, which includes in its membership most of the musicians in that city, is now on a satisfactory financial basis. Prospects for a special course of concerts, to be given during the coming season, are bright.

The Hosmer Hall Choral Union, of Hartford, Conn., held its annual meeting on June 18, when encouraging reports were presented. At an early date this organization, assisted by the Southington Chorus, will give Berlioz's "Damnation of Faust."

At last season's final meeting of the Afternoon Musical Club of Bridgeport, Conn., the election of officers resulted

as follows: President, Mrs. Joseph Torrey; vice-president, Mrs. John Sterling; recording secretary, Miss Helen Beach; corresponding secretary, Miss Helen Reid; treasurer, Miss Florence Klein; program committee, Miss Florence Klein, Mrs. A. G. Kaesmann, Miss Marion Penfield, Miss Jessie Hawley.

The Morning Musical Club, of Syracuse, N. Y., gave an imposing reception on June 1, 400 guests being invited. Among musicians who performed were Mrs. Clarence O. Nichols, Mrs. Frederick Green, Miss Downing and Mrs. Hugh Owen, of Utica; Miss Ella Harter, Miss Grace Hilt, Miss Evalyn Hill, Miss Florence Carter, Mrs. Harry C. Stone, Miss Ogdena Randel, Miss Flora Chapin and the String Club.

The Orange (N. J.) Tuesday Musical Club closed its season with a reception and recital, the program consisting of piano selections by Miss R. M. Sanger, Miss Dutton, Miss Baldwin, Miss Warren, Miss Chamberlain and Mrs. Clara A. Korn; saxophone solos by Miss Bessie Mecklem; songs by Miss Bennett, Mrs. Edward F. Maher, Mrs. Lapham, Mrs. Raymond Smith and Miss Isabel Grant, and choruses by the club.

The program for the meetings of the Utica, N. Y., New Century Club last week was arranged by Mrs. De Wane B. Smith. Mrs. Lindsley, the first vice-president, was in the chair at the afternoon meeting, and Mrs. Seymour in the evening. The musical part of the program was unusually fine, and was furnished by Miss Ada Gates, of Buffalo, who is the guest of Mrs. Chas. C. Weaver, of Deerfield.

Miss Tillie Wolfe entertained the members of the Cadmus Quartet and several other friends at her home, in Stuyvesant avenue, Arlington, N. J., August 28. The evening was passed in listening to vocal and instrumental music, which included solos by A. O. Phelps, J. J. Cadmus, Fred Smith and the Misses Ida Steidel, Helen Rigby, Mrs. Cadmus and Miss Amy Voegel.

It is announced that the Pittsburg, Pa., Guitar, Banjo and Mandolin Club has been reorganized for the winter. The colors of the city, black and gold, have been adopted by the club. The officers include Harry Murdoch, president; Stewart Dorington, vice-president; Mrs. E. J. Henderson, treasurer; Miss Lotta Domer, secretary; Miss Irene Bruback, assistant secretary and librarian, and E. J. Henderson, director.

The Ladies' Musical Club, of Bedford, Pa., was entertained at the home of its secretary, Miss Ingersoll, on Thursday evening, August 23. The hostess surprised her guests with a musical test, in the way of musicians' pictures having been placed upon the wall with numbers instead of names. The guests were provided with slips numbered to correspond. Mrs. A. J. Webb sang "Night is Falling" (Haydn), and Miss Ingersoll played Waltz, op. 34, No. 2 (Chopin). Again, a musical test, consisting of the names of twenty composers, the letters in each name were so placed that the guests must transpose them before the name appeared, spelled correctly. Miss Ingersoll soon leaves to make her home in Boston. The club thereby loses a very helpful and faithful member. The Ladies' Musical Club has recently been admitted to the National Federation.



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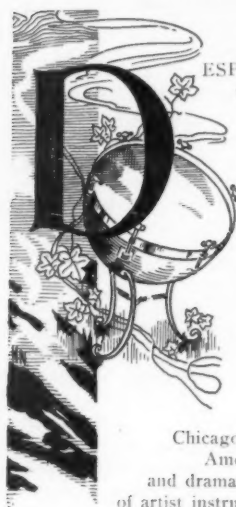
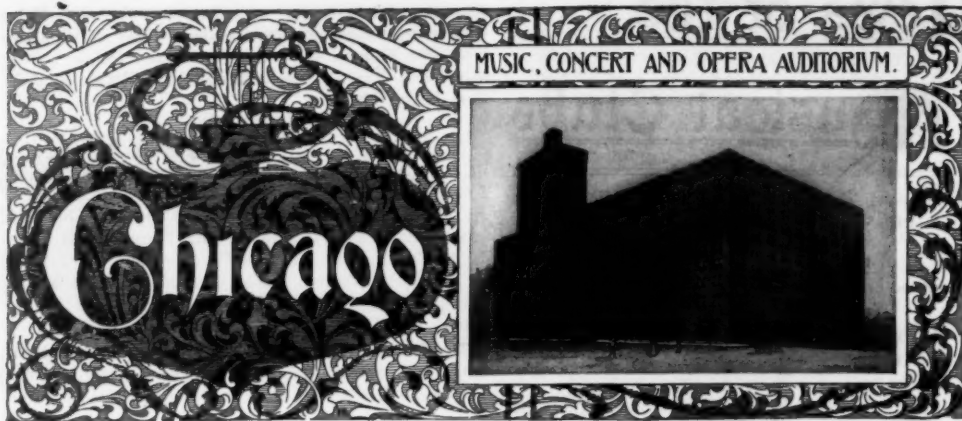
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CHICAGO OFFICE  
THE MUSICAL COURIER,  
224 Wabash Avenue, Sept. 8, 1900.

DESPITE the complete failure which befell the Chicago Conservatory there are yet found persons who believe that by a slight alteration of name the institution can be placed on a competitive basis with the leading music schools of this city. During the past week an advertisement appeared in the daily papers which set all that section of the community known as the musical world talking. This advertisement says that the Chicago Auditorium Conservatory is America's leading school of music and dramatic art, and that it has a corps of artist instructors unsurpassed in America. This is a wilfully misleading statement, designed to hoodwink the public, and whoever authorized the insertion of such an advertisement evidently is unaware that there is a law dealing with fraudulent misstatements. Inquiring for a prospectus I was informed that it had not yet come from the press. Further inquiry elicited the fact that Director Gleason could not give the names of the unsurpassed artist instructors advertised so extensively, because he was not sure who would comprise the faculty. Mr. Gleason also vouchsafed the information that the prospectus or circular books were being printed and that blanks were left for the names and data to be filled in when the unsurpassed artist instructors had been engaged. Another inquiry as to the probable artist instructors drew forth the statement: "In all probability the faculty will be myself, my pupil, Miss Fay Hill, and Robert Stevens, for the piano department; Herman Walker and Miss Peixotto, the vocal department; Joseph Vilim, violin department, and Mr. Dixon the dramatic department. That is all there is to say at present." Upon being asked who was responsible for the rent of the rooms which the conservatory would use, Mr. Gleason stated he would rather not answer. These rooms are, however, identical with those formerly occupied by the Chicago Conservatory, for which no one acknowledges responsibility, and it is difficult to know and there are many who would like to know from whom the permission to occupy has been obtained.

It would be strange if no one were responsible for the

debts of the Chicago Conservatory. Evidently Mr. Heinrich, who is a large creditor, is advised that he has an excellent case, and will sue Frederic Grant Gleason, late director of the defunct Chicago Conservatory; Mr. Straight, who on several occasions was spokesman at the Chicago Conservatory's disorderly meetings; Ferdinand Peck, Commissioner General to the Paris Exposition, generally supposed to have a considerable voice in the management of the institution, and the Auditorium Association. Mr. Heinrich will make Gleason, Straight, Peck and the Auditorium Association co-defendants, and it is not unlikely that the teachers who have been defrauded will join Heinrich and bring their claims into court. Mr. Gleason says he is also a creditor to the extent of several hundred dollars, and claims to be absolutely as much in the dark as to the ownership of the conservatory as the youngest teacher there. Now this is somewhat extraordinary, considering his position. At the time of Mr. Ulrich's peculiar resignation, Mr. Gleason was called upon to officiate as director of the institution. The natural question is, "Who made this appointment?" I have it on good authority that Mr. Straight, who is the recognized representative for Mr. Peck and Mr. Sawyer, the superintendent for the Auditorium Association, requested Mr. Gleason to act. Who do these gentlemen represent, or have they assumed entire responsibility themselves? It is most ludicrous the manner in which the persons most nearly concerned all endeavor to evade responsibility. Each disclaims knowledge of the ownership of the furniture and effects in the late conservatory rooms. An instance recently occurred when an artist inquired of someone in the office (whose position presupposed authority) if he could take some furniture to settle his claim. He was told he could suit himself, and did so. He helped himself to a violin. Other unpaid teachers of the conservatory may have predilections for pianos, desks, couches or other furniture, but unfortunately the equipment of the conservatory would go but a small way toward liquidation of the indebtedness due to the teachers alone, taking no account whatever of the large liability in other directions.

Of course the presence in the daily papers of considerable advertising would lead everyone acquainted with the circumstances to question from whence comes the money? The source of this sudden affluence is reported to be a widow lady whose late husband's life insurance is finding a last resting place. More than ordinary surprising is the fact that the daily papers should permit advertising to appear with such an obviously untrue statement that the faculty of this newly christened but heavily time worn institution is unsurpassed. Evidently there has been considerable misleading, as it is well known that none of our papers will publish a false statement. THE MUSICAL COURIER has

distinctly refused to accept from the conservatory an advertisement containing the statement that its corps of artist instructors was unsurpassed in America. The teachers, as before mentioned, are almost unknown and have never done anything to entitle them to such an announcement. Herman Walker, the proposed director of vocal department, is a young artist instructor of considerable attainments, but he will not claim for himself a position equaling that of many of our noted instructors. Miss Peixotto has yet to obtain recognition for any remarkable teaching gifts. Mr. Vilim has been one of the successful violin teachers here and has possibly some good reasons of his own for becoming affiliated. Mr. Gleason is better known as a harmony teacher and it was as such that he was engaged by the management of the Sherwood school. But yet we find him head of the piano department of the new Auditorium institution. Who knows but at last the "Leschetizky" of Chicago may have arrived. The assisting "head" of the piano department is Robert Stevens, whose roving disposition in search of musical knowledge led him to such extremes as Mme. Fannie Bloomfield-Zeisler and Mr. Sherwood, with both of whom he studied coincidentally. As he grandiloquently informed me: "You see I get the best from all these people and I leave the bad. It is by so doing one can become perfect." Of course after such an admission there is justification for the "unsurpassed."

The whole scheme is on a false footing. It is wrong from the foundation, when a teacher is not only called upon to pay 25 per cent. toward the expenses of an institution, but is also obliged to settle for the monthly rent of his studio, varying from \$25 to \$40.

A fair synopsis would be "The story of the widow's mite, the wily canvasser and the guileless theorist."

\*\*\*

The Spiering Quartet announces its eighth season. Forty-two concerts were given last year, and already a large number of engagements are booked for the approaching season. More gratifying is the fact that the quartet met with unqualified success wherever it appeared.

Quartet playing of the highest type has found expression in the interpretations of the Joachim Quartet, of Berlin. The aim of the Spiering Quartet, from its inception, has been to present this type of quartet playing in America.

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It is this attainment that has placed the Spiering Quartet among the half dozen famous quartets of the world.

The following is a resumé of the Spiering Quartet's seventh season, 1899-1900:

|          |    |                           |
|----------|----|---------------------------|
| October  | 11 | Nashville, Tenn.          |
| "        | 17 | Davenport, Ia.            |
| "        | 18 | Aurora, Ill.              |
| "        | 20 | Quadrangle Club, Chicago. |
| "        | 21 | Milwaukee, Wis.           |
| "        | 24 | Canton, Ohio.             |
| "        | 31 | Terre Haute, Ind.         |
| November | 1  | Champaign, Ill.           |
| "        | 7  | Chicago.                  |
| "        | 14 | Godfrey, Ill.             |
| "        | 15 | St. Louis, Mo.            |
| "        | 21 | Ames, Ia.                 |
| "        | 28 | Olivette, Mich.           |
| "        | 29 | Grand Rapids.             |
| December | 2  | Milwaukee.                |
| "        | 5  | Ithaca, N. Y.             |
| "        | 6  | Lawrenceville, N. J.      |
| "        | 8  | Baltimore, Md.            |
| "        | 12 | Madison, Wis.             |
| January  | 16 | Peoria, Ill.              |
| "        | 17 | St. Louis, Mo.            |

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|          |         |                                |
|----------|---------|--------------------------------|
| January  | 19..... | Quadrangle Club, Chicago.      |
| "        | 23..... | Chicago.                       |
| "        | 30..... | Marshalltown, Ia.              |
| February | 1.....  | Ottawa, Ill.                   |
| "        | 6.....  | Saginaw, Mich.                 |
| "        | 13..... | Mt. Pleasant, Ia.              |
| "        | 14..... | Fairfield, Ia.                 |
| "        | 20..... | Quincy, Ill.                   |
| "        | 21..... | St. Louis, Mo.                 |
| March    | 3.....  | Milwaukee.                     |
| "        | 6.....  | Chicago.                       |
| "        | 12..... | Kansas City, Mo.               |
| "        | 13..... | Topeka, Kan.                   |
| "        | 15..... | Dallas, Tex.                   |
| "        | 16..... | Arkadelphia, Ark.              |
| "        | 17..... | St. Louis, Mo.                 |
| "        | 22..... | Quadrangle Club, Chicago, Ill. |
| "        | 27..... | Oberlin, Ohio.                 |
| May      | 4.....  | Milwaukee, Wis.                |
| "        | 11..... | Colorado Springs, Col.         |
| "        | 14..... | Salt Lake City, Utah.          |

The Spiering Violin School enters upon its second year with the gratifying record of having instructed seventy-two violin and six 'cello pupils during its initial season. More significant is the artistic success demonstrated in the substantial progress and attainments of the pupils.

This school has an individuality. Its distinctive feature is the method taught and the fact that all its instructors teach the same method. Mr. Spiering has been repeatedly recognized as one of the successful exponents of the Joachim method in America, and is thoroughly imbued with the spirit and skilled in the technic of this great modern master of the violin, with whom he studied.

As an indication of the unity which obtains in the school it should be noted that Mr. Diestel, the 'cellist, has most successfully applied the principles of the Joachim method to 'cello playing.

New and important studies have been introduced for the season 1900-1901. These include musical theory, lectures on the history of music and ensemble classes for pianists. The curriculum is subject to expansion to keep pace with the growing demands of a growing and progressive institution.

The American Conservatory, under the capable management of John J. Hattstaedt, has made wonderful strides in material and artistic progress. Year by year its teaching space had to be increased and its faculty enlarged, until now it occupies almost the entire sixth floor of the Kimball Hall Building, the various rooms for teaching, office and reception purposes being all handsomely furnished and decorated.

Among the new engagements of teachers the following may be mentioned: In the piano department Glenn Dillard Gunn, a pianist, for the past two seasons assistant at the Leipsic Conservatory; Howard Wells, well known as a brilliant pianist; Theodore Millitzer, John Mokrejs, the Misses Helen Lawrence, Blanche Deering, Florence Weeks, E. Blanche Carson.

For the voice department the most important engagement is that of Glenn Hall, the noted tenor, who will devote some time to teaching, besides his numerous concert engagements. In other departments the conservatory has been greatly strengthened. The new season promises to be a record breaking one as far as the number of pupils is concerned.

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Chicago has been prolific in summer classes this year and some of them have attained more than usually large

classes. Among the most successful was that held by Mrs. Fannie Church Parsons, whose kindergarten work has made her a notable figure among the musicians of the country. "Of the country" is used advisedly, because Mrs. Parsons is in demand from the East to the West. A month in Chicago from time to time is about as much as can be given to the city where her work was inaugurated. During the past month Mrs. Parsons has been teaching and lecturing to classes of teachers who came from all over the country. From Kansas, Indiana, Maine, Ohio and Minnesota they came to take the course of lessons in the method which has made Mrs. Parsons famous. For several years past she has worked unremittingly with the object of perfecting the system of music teaching for the young, until now it is deemed a necessity by many of the most prominent instructors, and it is no unusual thing for her to have requests for lectures at the conservatories and schools of both West and East. The next on the list for Mrs. Parsons is the Carter Conservatory of Musical Arts at Pittsburg, where she will arrive September 12, remaining there for a month. After the Pittsburg class, engagements will be filled in Washington and New York city. Mrs. Parsons will return to Chicago in December, where a large class has already been arranged for.

The announcement is made that the third year of the Castle Square Opera Company will open at the Studebaker. This organization, which needs no introduction to the Chicago public, will inaugurate the fall and winter season at the Studebaker, commencing Monday, September 17, with an elaborate production of Suppé's beautiful and melodious opera, "A Trip to Africa." The company will include Maud Lillian Berri, Eva Lynn, Josephine Knapp, Gertrude Quinlan, Maude Lambert, Blanche Chapman, Reginald Roberts, Miro Delamotta, Wm. Pruette, Edward Clarke, Frank Moulán, Arthur Wooley, Chas. Meyer, Francis Boyle John Reade and others, and the popular Chicago great singing chorus.

\*\*\*

Madame Dové Boetti has settled in her new studio, 83 Auditorium. She is surrounded by her old pupils, some of whom have returned from Paris and Leipsic to resume their study with this artist, who is well known on two continents. Many new pupils have also commenced studying, and Madame Boetti is evidently to enjoy a very busy season. Interesting operatic concerts and song recitals are planned, and selections from Pérois's oratorios will be given during the season. Madame Boetti's studio is spacious and interesting, adorned with portraits of many notable personages, among them being life-size pictures of the late King and Queen of Italy. A fine picture of Manuel Garcia (Madame Boetti's master) is also among her most treasured possessions. It might be mentioned that Madame Boetti makes a specialty of coaching for English opera.

\*\*\*

The following flattering letter has been received unsolicited from the Rev. J. A. Rondthaler, pastor of the Fullerton Avenue Presbyterian Church, by Mr. Wrightson:

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FULLERTON AVENUE AND LARABEE STREET,  
J. A. RONDTHALER, Minister, 17 Roslyn Place.  
SEPTEMBER 6, 1900.

MY DEAR MR. WRIGHTSON—The close of your engagement with the Fullerton Avenue Church prompts me to send you a line expressive of my appreciation of your work as choirmaster while with us. The success you have had in organizing and training the Choral Union merits the highest praise. Your work, seconded so heartily by the Choral Union, certainly aided very much in popularizing our evening services. Your knowledge of music and your

ability in rallying people fits you as a leader of a large body of singers. I am glad that our personal relations have been so pleasant during your engagement with us. Very sincerely yours,  
(Signed) J. A. RONDTHALER.

Sydney Lloyd Wrightson has returned and resumed teaching in his studio, 516 Fine Arts Building. While away he gave several recitals, and is busy making engagements now for the coming season. He will be heard at Omaha, Springfield, Detroit, St. Louis, Milwaukee and Louisville this season, having closed dates already for these places. He has a very large class of private scholars, and will undoubtedly be one of the busiest teachers in Chicago this season.

\*\*\*

The Gottschalk Lyric School is one of the first to reopen. The faculty has nearly all arrived, first and foremost after L. G. Gottschalk being Birdice Blye, who has been engaged as the head of the piano department. Miss Blye is preparing for a busy season, and should have a large class of pupils, in view of the excellent work she has always accomplished.

FLORENCE FRENCH.

## Richmond News.

RICHMOND, Va., September 7, 1900.

THE voice of 'school children' is heard in the land, and no other voice, for very few musicians have returned. Professor Munson produced excellent results last year after he was appointed musical director of the public schools of Richmond. The children improved rapidly, and now, as many return unwillingly to school and work after the holidays, Professor Munson's classes are a strong attraction; doubtless the choirs of the future will look to these classes for material, and congregational singing, too, will be better in the churches.

The choir of Beth Ahaba Synagogue has been reorganized for the year, and will begin work on the 15th; all the old members will be heard again. Jacob Reinhardt is organist, Mrs. Reinhardt, soprano; Mrs. Clowes, contralto; Moses May, tenor, and Thurston Cordozo, bass.

Richmond has lost one of the most cultured musicians, Miss Helen D. Stockdell, who for some years has been the director of St. James' Church choir, and has also trained many vocal students. Miss Stockdell had a voice of rare sweetness, and was a charming woman. Her friends saw her go out to Idaho to work among the Indians last July, and have never ceased to regret her departure. The friends appreciated the missionary spirit which prompted the going, but they realized that her place in Richmond could not be filled. Still, we know that she will do much for the "poor Indian"; perhaps in her singing classes she may discover some of the great musicians of the future.

The music in the parks will be heard no more till next summer, but Iardella's band has given so much pleasure that the newspapers already predict a longer season for park music in 1901. Mr. Iardella has proved that the people here like good music.

M. H. B.

### Gerard-Thiers.

Albert Gérard-Thiers, the well-known vocal teacher, who has been spending his vacation in Grand Rapids, Mich., has returned to New York, and will resume teaching. Mr. Thiers' lecture on "The Technique of Interpretation," which called forth so much favorable comment when it was first delivered, will soon be published in *Scribner's Magazine*.

# FRIEDHEIM'S AMERICAN TOURNEE, 1900-1901.

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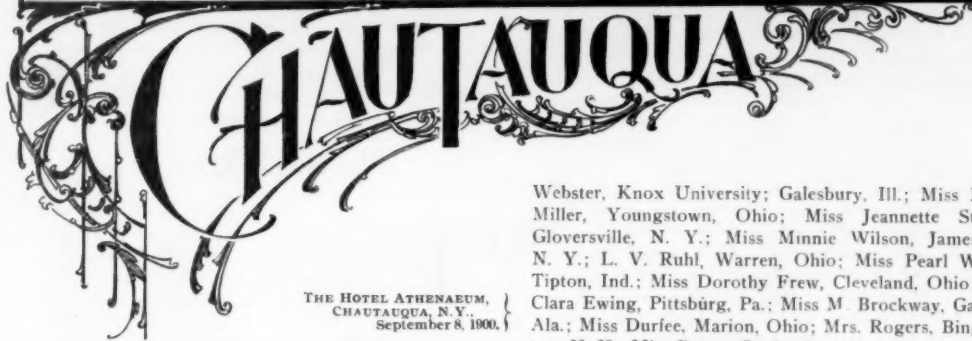
AU REVOIR. REVERY.  
WHITE CAPS. SONG TO THE MOON.  
LE RETOUR.

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THE HOTEL ATHENAEUM,  
CHAUTAUQUA, N. Y.  
September 8, 1900.

### The Summer School of Music.

**T**HE Chautauqua Summer School of Music does admirable educational work, and wields a far-reaching influence. Its faculty is as follows: Wm. H. Sherwood, director of piano department; I. V. Flagler, director of organ department; Mrs. E. T. Tobey, piano department; Miss Eleanor Sherwood, piano department; Henry B. Vincent, accompanist; J. Harry Wheeler, director of voice department; Charles E. Rogers, director of orchestra and band department; Sol. Marcossion, director of violin department; Mrs. Anna Beechlin Robertson, director harp, mandolin, banjo and guitar department; L. S. Leason, harmony, sight singing and public school music; Dr. H. R. Palmer, harmony, methods and conductor of choir.

Wm. H. Sherwood has taught many pianists this summer, and is enthusiastic about the future of music at Chautauqua. His interpretation classes have been particularly interesting and successful.

Among those who have studied the piano at Chautauqua with Mr. Sherwood are Miss Eleanor Sherwood and Mrs. E. T. Tobey, piano instructors at this summer school; Miss Mary Bond, Mayville, N. Y.; Miss Laura Hawley, Chautauqua, N. Y.; Miss Edith Kropf, Pittsburg, Pa.; Miss J. Pratt, Harrisburg, Pa.; C. H. Ewell, Hollins Institute, Va.; Mrs. Jean D. Ives, Montreal, Canada; Miss Marie Hoover, Greencastle University; Miss Bessie Burritt, Burlington, Vt.; Miss Anne Ingelhart, Evansville, Ind.; Miss Jennie Steele (conservatory), London, Ont.; Miss Emma Patton, Kent, Ohio; Miss Florence Cahoon, Plainfield, N. J.; Miss Jessie E. Nicholson, Waterbury, Conn.; Miss Carrie Jackson, Dundee, Mich.; Miss Sallie W. Sterling, Charlottesville, Va.; Mrs. Watkin G. Powell, Shadeland, Pa.; Miss Close, Bradford, Pa.; Miss Frances Hanson, Warren, Ohio; Miss Harriet

Webster, Knox University; Galesbury, Ill.; Miss Maude Miller, Youngstown, Ohio; Miss Jeannette Stetson, Gloversville, N. Y.; Miss Minnie Wilson, Jamestown, N. Y.; L. V. Ruhl, Warren, Ohio; Miss Pearl Waugh, Tipton, Ind.; Miss Dorothy Frew, Cleveland, Ohio; Miss Clara Ewing, Pittsburg, Pa.; Miss M. Brockway, Gadsden, Ala.; Miss Durfee, Marion, Ohio; Mrs. Rogers, Binghamton, N. Y.; Miss Pattee, St. Louis.

I. V. Flagler is an able organ instructor and valued member of the staff. Mr. Flagler's Chautauqua lectures have included the following subjects: Musical History; The Great Composers from Bach to Wagner; The Development of Music; What Is Music? Has Music Any Meaning? The Influence of Wagner on the Development of Modern Music; Ancient Music; The Polyphonic Period; The Classic Period; The Romantic Period; The Growth of Purely Instrumental Forms; Pianos and Piano Players; Organs and Organists; The Symphony.

Further reference to this school of music will be made in the next issue, in which will also be printed an article on concerts at Chautauqua.

### Chautauqua Notes.

The Chautauqua woman is no longer plainly dressed. Forgetting camp meeting days and traditions of over twenty years ago, she now rejoices in trimmings and sometimes in fine jewels. Her attire is apt to be influenced by her own fancy rather than by the dictates of fashion. She is inclined to reason that a flounce or a bow should be worn, not because it accords with prevailing styles in Paris or New York, but simply because it is a flounce or a bow.

Thus, as some musician might say: "Don't change that dominant seventh chord; it's more dramatic left as it is." So: "Don't discard that velvet ribbon; it's so becoming there where it is." In each case the effect, artistic or æsthetic, appears to be the end and aim. "What matters it if rules of harmony or of fashion be violated, so long as that which is desired be secured?" Such is the argument.

And yet at Chautauqua there is an indescribable element which is not found at the typical American summer resort. When you visit the latter you discover that beauty is beauty; as such it is esteemed, regarded. But

at Chautauqua beauty is intellectuality; intellectuality, beauty.

\* \* \*

At Chautauqua original musical criticisms are occasionally heard. At a recent concert an elderly lady objected to the vocalization of the basso because his selection—a well-known number in the "Creation"—"made fun of the Ark." Not long ago the ensuing notice was printed as a preliminary announcement regarding one of the performances: "The eminent tenor will sing 'The Holy City,' and the last note of the song will be high C, which will be held for two whole measures."

MAY HAMILTON.

### Mrs. Charles Howard Trego at Chautauqua.

**M**RS. CHARLES HOWARD TREGO, who was one of the soprano soloists at the Chautauqua Assembly this summer, proved to be a favorite. Her stage presence is very attractive, and her voice, which covers two octaves and a half, is pleasing, clear and effective, having been carefully developed by Wm. Nelson Burritt.

Mrs. Trego's Chautauqua repertory was varied and extensive, including "Recitative and Aria," from Gounod's "Queen of Sheba"; Mendelssohn's duet and chorus, "I Waited for the Lord"; Gounod's "Gallia" (with choir); "Inflammatus," from Rossini's "Stabat Mater," and the soprano part in Gaul's "Holy City." Of French songs by such composers as Saint-Saëns and Massenet she makes a specialty.

This soprano has been a soloist at Pilgrim Congregational Church, Englewood, Chicago, and also at Oak Park Baptist Church, Chicago. She has frequently taken part in special services, and reads readily at sight, while at private musicales and drawing room recitals she has been particularly successful.

### Mme. Pappenheim Returns from Europe.

**M**ADAME EUGENIE PAPPENHEIM returned last Saturday from Europe on the steamer Augustia Victoria. Upon her arrival in New York the famous teacher found a number of professional pupils awaiting her and besides these, scores of applications for tuition. Thus she has already resumed her teaching and work of "coaching" professionals. As Madame Pappenheim went abroad solely for rest and recreation, she kept aloof from all matters concerning her profession, meeting only her relations and near friends.

In Germany, Madame Pappenheim had a delightful time. She visited the principal cities, which included a tour down the Rhine. She took the waters at Wildengen, to the great benefit of her health. From Germany Madame Pappenheim went to Paris, and after a brief stay there sailed from Cherbourg on August 31.

### Littlehales Sails.

The 'cellist, Miss Lillian Littlehales, sailed for Germany last week, where she expects to spend the winter. She expects to return in the early summer.

### Mary Helen Howe Sings.

This former Murio-Celli pupil, later with Mme. Dotti, sang with increased success at her every appearance in Paris, France, last month.

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## Study in Italy.

**A**LATE number of the Italian paper, *La Nuova Musica*, publishes a very valuable article entitled "Foreign Students of Singing." The writer is Vittorio Carpi, who was for many years director of the vocal department in the Chicago Conservatory, and has lately passed some years in Italy in order to complete the education of some of his pupils. Signor Carpi therefore knows both the conditions in America which induce so many young men and young women to fly to Europe, in spite of the fact that there are in this country many practical, experienced and honest teachers, and he knows also the conditions which await them on their arrival in Italy. There is nothing new in his remarks, nothing in fact that has not been insisted upon scores of times in the columns of THE MUSICAL COURIER, but the source from which they come renders them valuable as impartial confirmation of all that has been said in these pages on this distressing subject. Not that the Americans are the only deluded victims of the system of rushing away from their native land to finish their studies, for Russians, Poles, French, even Germans are in this respect as foolish as our fellow citizens. They all follow the Fata Morgana that holds out to them a prospect of becoming great artists in double-quick time, with all the fame and wealth which the great artist is assumed to always gain.

Signor Carpi knows all the classes with which we are familiar. Those who have had bad teachers, ignorant alike of voice and method, those who have had good teachers, and think that they know everything and only want a few perfecting lessons, and the label "Made in Italy," before theatres and concert rooms will open their doors, and impresarii and agents will rush to engage them on their own terms, and those who have, it may be said, never studied, and who torment their parents and friends to raise funds to enable them to study abroad. How many instances do we not all of us know where struggling families stint themselves for years, deprive themselves of every comfort in order to send to the land of the bel canto a daughter about whose talents they know nothing, except the gossip of their native village!

Signor Carpi repeats the old story, that, while some are studious and ambitious and are likely to succeed if well guided, yet the majority are frivolous, indolent, anxious only to be stencilled "Made in Italy." Many are poor and cannot engage good teachers, and have to return home after wasting years of their youth, and the hardly acquired savings of their family. This class supplies the greater number of those who expect to be artists of the first class after one year's study, a period scarcely sufficient to acquire the language or cultivate the voice.

Signor Carpi gives good practical advice, that those who come to Italy should first form a plan of what they

are going to do. They ought to learn who are the best teachers, they ought to have sufficient money and they ought to ascertain where they are going to live. Signor Carpi advises them to avoid boarding houses and gives an amusing account of a pension in Florence or Rome. Miss A begins her vocalizes, bright and early: all the other pupils leave their rooms and begin to listen and criticise. By and by Mr. B begins to sing and then Miss A joins the crowd of critics, and so on till dinner time. Then, at dinner, they all talk at once in praise each of her own teacher. Miss A tries to persuade Miss C to change her master; next day Mr. B persuades the pair of girls to study with his instructor—"he will teach the three together" so cheaply. "I remember," he writes, "the case of a lady who changed her pension four times and her teachers six," and in pensions there is always much time wasted in idle chatter and gadding about, and the risk of making undesirable acquaintances. Signor Carpi quotes in confirmation of his remarks the authority of the Paris correspondent of THE MUSICAL COURIER, Miss Fanny Edgar Thomas, adding that the defects she finds in American students are common to all. Especially the longing or the necessity of completing their so-called studies in the shortest time.

In conclusion, he expresses his opinion that nowadays any one can find opportunity to study with good results in their own country, if they will convince themselves that a few months' study abroad is all that is necessary to make a great singer, and finally gives

## Advice to Students in General.

It is your business to decide after serious reflection and good advice, whether you will study at home or elsewhere. Do not think of studying singing out of caprice, fashion, false ambition or the very erroneous idea that it is the easiest and most lucrative of professions. Do not fancy that a troop of agents and impresarii will throw themselves at your feet, and beg you to accept contracts such as Europeans believe are offered in America.

To obtain a real success you must have a true passion for art, good material in a promising voice, other qualities of character which will guarantee results, and pecuniary means enough to enable you to complete your studies without anxiety. Take a severe, honest, able master, abandon all foolish fancies, and make your study of the most divine of arts the sole object of your aspirations. Do not forget that fame and fortune are obtained only by those who, in addition to vocal and artistic gifts, possess talent, patience and perseverance.

The Oriental Glee Club, of Danbury, Conn., gave an entertainment August 28, in the rooms of the Young Men's Christian Association.

## National Conservatory of Music

## Examination Dates.

**T**HE dates for the sixteenth annual entrance examinations of the National Conservatory, 128 East Seventeenth street, New York, are as follows:

Piano and Organ—September 18 (Tuesday), 10 a. m. to 12 m., 2 to 4 p. m., 8 to 10 p. m.

Violin, Viola, 'Cello, Contrabass, Harp, and all other Orchestral Instruments—September 19 (Wednesday), 10 a. m. to 12 m., 2 to 4 p. m., 8 to 10 p. m.

Singing—September 20 (Thursday), 10 a. m. to 12 m., 2 to 4 p. m., 8 to 10 p. m.

Children's Day—September 22 (Saturday), Piano and Violin—10 a. m. to 12 m., 2 to 4 p. m.

We give the above dates every week because we believe in calling the attention of the readers of THE MUSICAL COURIER to the remarkable advantages offered by the National Conservatory to those desiring a thorough musical education. The faculty of the institution is of world-wide reputation and the pedagogic system pursued has hitherto been productive of the highest results. Every department of the National Conservatory is unique, every department has at its head a teacher who has won artistic honors and has had large experience as a musical instructor. The orchestral classes attracted much talent last season, and the series of public concerts inaugurated in 1898-1899 will be continued this coming season. The operatic classes are filling in, and the examinations promise to be of the liveliest competitive character. Do not forget that genuine talent will be carefully nurtured and developed at the National Conservatory, as the remarkable history of the institution so conclusively proves. September 4 the season of 1900-1901 begins.

Mrs. Jeannette M. Thurber, founder and president, will personally receive all applicants, their parents or guardians.

## American School of Opera.

The entrance examinations admitting to the regular classes in the American School of Opera will be held all this week by appointment. The classes will be organized and start on their regular work next Monday under the general direction of William G. Stewart. Students desiring to register should make application at once. Two full scholarships and a number of partial scholarships will be given. A special choral class will be formed as an auxiliary class, having rehearsals once a week to be prepared entirely in operatic work. One of the full scholarships will be allotted to the choral class at the end of each term and be awarded by competent judges to the most promising candidate.

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# Music in Canada.

THE MUSICAL COURIER,  
36 GLEN ROAD, ROSEDALE, TORONTO,  
SEPTEMBER 7, 1900.

**D**URING the season 1900-1901 F. H. Torrington, director of the Toronto Festival Chorus, proposes to present "The Messiah," Mendelssohn's "Antigone," selections from Handel's "Judas Maccabeus," "Jephtha," "Acis and Galatea," "Allegro et Penseroso," "Athalia" and "Israel in Egypt." Mr. Torrington will also give a series of orchestral concerts, which will include works by Wagner, Massenet, Bizet, Saint-Saëns, Coleridge-Taylor, Tchaikowsky, Dvorák and Gounod.

In referring to the playing of Mrs. Jean D. Ives, of Montreal, the *Gazette* of that city, recently said:

The feature of the Symphony Orchestra concert yesterday afternoon was Mrs. Ives' rendition of Mendelssohn's Concerto, No. 1, for piano and orchestra. Mrs. Ives' ability is too well known to need any great meed of praise, and her interpretation of the well-known work performed yesterday was fully up to her usual high standard, while the orchestra, under Professor Goulet's baton, performed its share almost equally as well, and that is equivalent to saying that the audience enjoyed a really artistic treat.

Mrs. J. W. F. Harrison ("Seranus") will shortly leave Toronto and visit England, where she will attend the Birmingham Festival.

A distinguished visitor in Toronto this week is H. Whitney Tew, basso, of London, England.

Dr. Edward Fisher, musical director of the Toronto Conservatory of Music, and A. S. Vogt, conductor of the Mendelssohn Choir and organist of the Jarvis Street Baptist Church, have returned from a holiday trip to Europe.

Miss Via Macmillan, musical directress of the Toronto Junction College of Music, spent the summer on the Pacific Coast.

The Toronto Exhibition, which closes to-day, has attracted thousands of visitors to this city.

At the Grand Opera House "Quo Vadis" has been presented during exhibition weeks.

J. D. A. Tripp, the well-known Canadian pianist, has returned to Toronto, and resumed teaching. Mr. Tripp should be heard frequently at concerts this season. He

is a brilliant performer, and an enthusiastic and competent artist.

In Montreal a new theatre is to be erected on the site of the Théâtre Français, which was destroyed by fire last spring.

This summer Rechab Tandy, of the Toronto Conservatory of Music's staff, acted as director of music at Grimsby Park, on Lake Ontario.

## The Michigan Conservatory of Music.

**T**HE Michigan Conservatory of Music has issued its catalogue, certainly a most handsome specimen of the printer's and engraver's art. However, it is not in that respect alone that the catalogue compels admiration. The magnitude and comprehensiveness of the undertaking, the clear statement of its artistic, pedagogic and administrative policy, the careful elaboration of all details, the eminence of the very large faculty, all these do the highest credit to Alberto Jonás, founder, director and president of the Michigan Conservatory of Music.

That the advent of such a renowned musician would have the greatest influence on the musical life of Detroit, all anticipated, but it must be confessed that all expectations have been surpassed by far. It is not only the eminent faculty with which he has surrounded himself that calls forth praise, but the authoritative knowledge and sure judgment shown, as well as the highly artistic methods and the careful supervision that he has given to every department, to every detail. Nor is the liberal spirit, shown in the magnificent building chosen, in the many advantages offered to students, and the moderation of the prices to be overlooked.

Detroit has every reason to feel proud of its new great Conservatory of Music, for it is given by it a standing among the musical centres of the world.—*Detroit Free Press*, August 19, 1900.

## Director Minkowsky Home from Europe.

**T**HE Metropolitan School of Voice and Singing, at 301-302 Carnegie Hall, of which Giacomo Minkowsky is the director, is receiving daily applications from all over the United States and Canada. The school has the highest indorsements. Director Minkowsky, who has just returned from Europe, is a musician of wide culture with an established reputation on both sides of the Atlantic Ocean.

## Bennett Pupils Secure Engagements.

Eight of S. C. Bennett's pupils have secured fine paying positions for the coming musical season. Among the most prominent is Stiles, the leading tenor of the Bostonians. Nothing can be more gratifying to the conscientious teacher than to see his pupils succeed in the profession for which he has fitted them. The young singers themselves most attribute their success to the results of their teacher's method, work and direction.

## Testimonial to Mrs. Kaltenborn.

**T**HE event this week at the St. Nicholas will be the testimonial concert to Mrs. Louise B. Kaltenborn, the manager of the Kaltenborn Orchestra. As is, of course, well known, Mrs. Kaltenborn is the wife of Franz Kaltenborn, the violinist and conductor of the orchestra which bears his name. Mrs. Kaltenborn's energetic work has been recognized pretty generally, and the members of the orchestra, desirous of showing her their appreciation, arranged the concert. A brilliant array of soloists will appear. These artists include Miss Louise B. Voigt, Mme. Josephine Jacoby, Gwilym Miles, S. P. Veron, Leopold Winkler and Carl Hugo Engel. This will be the program presented:

|   |                |
|---|----------------|
| Fest Overture.....                                      | Lassen         |
| Piano Fantaisie, Der Wanderer.....                      | Schubert-Liszt |
| Mr. Winkler.....  |                |
| Dream Music, Hänsel und Gretel.....                     | Humperdinck    |
| Violin solo, Hungarian Rhapsodie.....                   | Hauser         |
| Mr. Engel.....  |                |
| Ballet Music, Feramors (three parts).....               | Rubinstein     |
| O! My Heart Is Weary.....                               | Goring Thomas  |
| Miss Jacoby.....  |                |
| Waltz, Vienna Woods.....                                | Strauss        |
| Zither solo, D. Wormser.....                            |                |
| Overture, Mignon.....                                   | Thomas         |
| Aria.....   |                |
| Miss Voigt.....   |                |
| Prologue, Pagliacci.....                                | Leoncavallo    |
| Mr. Miles.....  |                |
| Overture, William Tell.....                             | Nicolai        |
| Wotan's Farewell and Magic Fire Scene, Die Walküre..... | Wagner         |
| Mr. Veron and orchestra.....                            |                |

Friday evening, September 14, has been fixed for the cert, and from the hearty interest so far manifested the evening promises to be a brilliant one in every way.

## Scherhey Concert in the Mountains.

**M**. I. SCHERHEY, the New York vocal teacher, arranged a successful concert last week at Windham, for the benefit of the church organ fund. The sum of \$135 was realized, and the money turned over to the committee from the little church in the pretty mountain village. Miss Celia Schiller, pianist; Miss Natalie Mayer, reader, and Mrs. Louise Scherhey, contralto, contributed a program that greatly delighted the audience. Mrs. Scherhey, sang Gounod's "Ave Maria," and for her encore gave the Cavatina from "Faust," showing in both numbers the advantages of a rich and well trained voice. Scherhey expects to return to New York to-day (Wednesday), and to-morrow will begin to receive applications at his studio, 780 Park avenue.

## Mme. Lena Doria Devine.

**M**ADAME DEVINE has resumed vocal instruction at her studio, 136 Fifth avenue, and she anticipates an unusually busy season. Her pupils already number representatives from Tennessee, Florida, Louisiana, Colorado, Nebraska, Montana, California and Guatemala, Central America.

Madame Devine has also become connected this season with the "American School of Opera," being chosen one of the vocal instructors.

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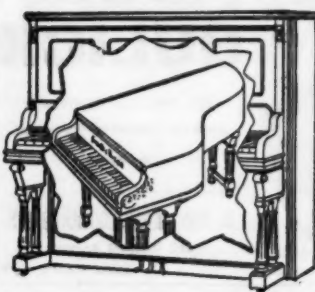
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CINCINNATI, September 8, 1900.

**C**HE twenty-third academic year of the College of Music opened last Monday with a gratifying enrollment of home and non-resident students. Albino Gorno, José Marien and Dr. N. J. Elsenheimer are expected home from their vacations abroad next week. Candidates for the special tuition under the clerical rate will be examined as to their talent and other qualifications of eligibility on Monday, September 10, and on the Saturday following the four scholarship examinations will be held. Examinations, in all branches for admission to the academic department will be held October 5 and 6. Americanized Delsarte culture is going to be taught at the College of Music this year by Miss Clara Zumstein, a pupil of Mrs. Emily M. Bishop.

Miss Cornelia B. Grahm, a former College of Music pupil, who participated in the performance of "The Mock Doctor" last year, has accepted a position in the Hebrew and Episcopal churches at Norfolk, Va. She will be a teacher of voice in the Norfolk Seminary.

Mrs. Emma R. Dexter landed from her European trip in New York city on September 1. She had a delightful ocean voyage on the big Cunard liner Campania. She sang at an entertainment on the ship, and was warmly applauded. Mrs. Dexter enjoyed a restful summer, and writes that she has regained her perfect health and will be ready for any amount of professional work.

At the Conservatory of Music the classes are filling up from the city and abroad and the members of the faculty are returning from their vacations to resume their work. Among those who are already here are the following: Hugo A. Sederberg, who toured through Northern Germany, Switzerland and took in the Paris Exposition; Miss Frances Shuford; Miss Frances Moses, who was on the Atlantic seaboard. Others who are expected home in a short time are Theodor Bohlmann, who spent the summer in Berlin, Germany; Mrs. Ina Kennedy Wickersham, who has been visiting in New York; Miss Susan Monarch, who spent a delightful vacation in Des Moines, Ia., and Miss Clara

Baur, who is cooling off the intense heat in Northern Michigan.

Rosa Cecilia Shay, daughter of the prominent attorney in this city, known as "Cecilia Rosa" on the stage, will be with the Castle Square and Grau Opera companies this season. She will sing in New York, Chicago and St. Louis, and may be heard later in the season in Cincinnati. Previous to her departure East, which will be about October 1, she will sing at the monster fall festival concert in Music Hall on the evening of September 23. During the heated term, which, alas! is still fierce, she spent a delightful vacation at Rome City, Ind.; in the East, and part of the time with her parents in Clifton.

Romeo Gorno returned Friday to the College of Music after an extended tour of Europe. He looks as brown as a berry and is the picture of robust health. He visited Italy, his native land and saw the interesting musical sights at the Paris Exposition and listened to the cosmopolitan music. He did some tall traveling through other foreign countries and elbowed and chatted with great musicians whom he met. Romeo will have his hands overflowing full at the college this year and he will do some concertizing besides.

Edward Schliwen, violinist, has returned from his vacation and was royally welcomed home by his pupils and friends. He at once took up his busy work at the college. Mr. Schliwen will be heard frequently as soloist and in concert during the season.

Miss Doris Dasch, one of the famous College of Music pupils, is leaving Cincinnati to reside permanently in Chicago. Her brother, George Dasch, Jr., leaves in October to join the Thomas Orchestra, of which he has been a member for the past two seasons.

John Ruehle, a talented young violinist of the city, left yesterday for Europe to continue his studies under Arno Hilf in Berlin. Mr. Ruehle has already developed an exceptionally big tone. He will study abroad for two years.

The academic year of the Auditorium School of Music will begin Thursday, September 13. The enrollment of pupils has been unusually large and many are coming from the Western and Southern States. Ten free and partial scholarships will be issued.

Miss Almeda F. Mann, violinist, of Price Hill, left last Thursday for Northfield, Minn., to resume her teaching at Carleton College.

Mr. Tirindelli, head of the violin department of the Conservatory of Music, who has returned to his duties at the Conservatory, spent three months in London as the concertmeister of the Covent Garden Theatre. He was

leader under the four conductors—Mancinelli, Felix Mottl, Emil Paur and M. Flon, of Brussels. There were given altogether twenty operas, including the Wagner cycle. Herr Tirindelli played his violin Concerto, G minor, before Mancinelli, Mottl, Paur, Randegger and Simonetti. Mancinelli invited him to play it at one of the Metropolitan concerts next winter. In London he met and enjoyed the company of such musicians as Villiers Stanford, Sauret, Wilhelmj, Tosti and Denza, the song writers, and the painters Alma Tadema and Sargent.

In Leipsic Mr. Tirindelli made a profitable contract with the music publishing house of Schmidt & Hoffmeister to have the sole publication of his Concerto and all his compositions for the next ten years.

In Venice he was delighted to visit his wife's mother and embrace his eldest daughter, who has just passed the age of three, and who has been in Europe for nearly two years. He arrived in Italy during the excitement following the assassination of King Humbert. At Meina-Laggio Maggiore he was the special guest of Mancinelli. He took passage for home from Genoa.

J. A. HOMAN.

## Innes' Season Closed at Atlantic City.

ATLANTIC CITY, N. J., September 9, 1900.

**T**HE Innes concert season closed last night in a blaze of glory. The Innes Music Hall, at the ocean end of the Steel Pier, was packed to the doors with one of the most enthusiastic audiences ever brought together. Fully 5,000 lovers of music listened to the farewell festival concert, and Innes and his musicians received an ovation. The program was a most appropriate one, and was replete with interesting numbers.

The event was of special interest, for not only did it mark the culmination of the most successful season ever enjoyed by this musical organization, but it was a farewell to Bandmaster Innes as a soloist. For the past fifteen years Fred. Innes has been called the "king of the trombone." As a farewell number he played Schubert's "The Last Greeting." As the last note died away the audience cheered vociferously for several minutes. It was a glorious tribute to the talented band leader and a fitting close to his remarkably successful career as a soloist.

The program was in the main devoted to soloists, and the leading players of Innes' Band were heard to great advantage. Walter H. Robinson, the tenor, sang "Cujus Animam," from "Stabat Mater." The twenty-fifth semi-annual tour of the Innes Band will begin at once, and will cover the Western and Southwestern States. Mr. Innes will have grand opera artists of national reputation in conjunction with his band during the tour.

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distinction.*

### THE MORAL VICTORY.

WHAT can be achieved by one paper making a  
solitary fight for a principle and maintaining  
it against all false charges of bad faith and impure  
motive is shown in the case of THE MUSICAL COURIER  
and its successful antagonism to a foreign in-  
vasion of overpaid singers and its claim that opera  
in the vernacular should be substituted in the place  
of the inartistic polyglot opera. Mr. Grau has actu-  
ally been compelled to divide his energies and enter  
upon the management of opera in English in the  
Metropolitan Opera House. If Mr. Grau succeeds  
in this scheme, and he can succeed if he places the  
operas themselves under artistic management, he  
will be under direct obligations to THE MUSICAL  
COURIER not only for his success, but for putting him  
where he finally becomes independent of the control  
of a foreign cabal and a solidarity of foreign sing-  
ers who are unable to get in Europe one-fourth as  
much salary as he has been paying them in the  
United States.

We congratulate Mr. Maurice Grau, and if he il-  
lustrates any desire to give us artistic opera in Eng-  
lish at the Metropolitan he shall have our hearty sup-  
port. America for Americans.

MAX CHOP, who recently married Miss  
Groenevelt, the New Orleans pianist, is the  
author of the "Wagner Vade Mecum," a valuable  
work on Wagnerian leit-motiven.

IN Hoboken if you commit suicide you get no  
brass band at your funeral—supposing, of  
course, that you belong to a certain society. It  
strikes us that all sensitive musical persons of this  
society will now take their lives as a matter of  
course.

THAT Saint-Saëns thinks highly of the genius of  
Chopin may be seen in the following sen-  
tence: "This salon virtuoso (Chopin), who with  
some light pieces, some studies, mazurkas, valse  
and nocturnes, has revolutionized the divine art and  
opened the way for all modern music." The italics are  
ours.

HERR BARTHOLF SENFF, who has just died  
at Leipzig, at the age of eighty-two, was the  
founder, and, for more than fifty years, editor of the  
well-known German musical periodical, the *Signale  
für die Musikalische Welt*. He was also a famous  
music publisher, and issued most of Rubinstein's  
great works, including five of his operas; and he  
also published some of Brahms' earlier composi-  
tions, and a few of the later works of Mendelssohn  
and Schumann. Among his more important pub-  
lications may be mentioned the whole of the songs  
of Schubert, in twenty volumes, edited by Julius  
Rietz. The firm was founded in 1850, but seven  
years earlier he had started the *Signale*. For a long  
time Dr. von Bülow contributed his smartly written  
letters to the paper, while another famous contrib-  
utor was Herr C. F. Pohl, its correspondent in Vi-  
enna. Ferdinand Hiller, Richard Pohl, Stock-

hausen, Marchesi and Bernsdorff (who was acting  
editor) were also members of the literary staff. Herr  
Senff was greatly respected, and was, indeed, the  
friend of most of the eminent German musicians of  
the past half century.

NEW YORK has 1,000 millionaires, but how  
many of them ever contribute a dollar for the  
serious advancement of art or music? This week  
the despatches from the Pacific Coast announce the  
public spirited Claus Spreckels as the donor of a  
\$100,000 music stand to Golden Gate Park at San  
Francisco.

The presentation of the gift was a feature of the  
golden jubilee celebration of the admission of Cal-  
ifornia into the Union. Although described as a  
"stand," Spreckels' gift is a handsome pavilion  
made of California sandstone. Architecturally, the  
structure is very beautiful.

### SHOULD ARTISTS MARRY?

SHOULD artists marry? This burning question  
is usually started every year during the silly  
season. It usually vies in interest with the equally  
seasonable conundrum dear to weary editors, i. e.,  
"Should lunatics eat fat during the Dog-Days?"  
Nevertheless it is a question that has agitated the  
minds of humans ever since the beginnings of art.  
In the contemporary world a singer, actor, a musi-  
cian, who marries is "suspect." Theatrical man-  
agers discourage the mating of their actors for sev-  
eral reasons: the public does not take kindly to a  
married star—that is what the managers say—and  
then a couple may not prove so amenable to correc-  
tion, to rules, in a word may oppose to the man-  
agerial dicta a solid wall. And theatrical marriages  
sometime end in the divorce courts. We have read  
of such.

Among singers, operatic singers, a husband is  
usually voted a nuisance. He is always in the way  
and always carries distasteful messages to the man-  
ager on behalf of his wife. Managers, who will turn  
a deaf ear to the pleadings of a prima donna, have  
been known to turn pale and throw up the sponge  
when the husband of the lady was loosed upon  
them. The public that patronizes opera does not  
care much whether the men singers are married or  
not—that was proved in Jean de Reszke's case—but  
it does like its soprano and contralto unyoked.  
Women who play violin or piano are always better  
off from a managerial view point when unmarried.  
There are exceptions. Lady Hallé became more  
popular after she married—with the Queen's ap-  
proval—Sir Charles Hallé, than when as Norman-  
Neruda she fiddled with the same skill. Teresa  
Carreño has been married for years, and still holds  
her public, as does Julie Rive-King, while the hap-  
py marriage and home life of Fannie Bloomfield  
Zeisler is a fact well known to all musical Ameri-  
cans.

But are these exceptions? We mean successful  
though married—for we do not care to consider ar-  
tists whose marriages have been personally unhappy.  
We think that they are. Where are all the girl vi-  
olinists, who a decade ago started out so bravely to  
conquer the universe? The answer is—all married  
or dead, save Maud Powell, and Maud Powell  
grows stronger every year as an artist. Nettie Car-  
penter, Madge Wickham, Arma Senkrah, Teresina



Tua and the rest married, and from that time no longer belonged to the public. We do not include the name of Leonora Jackson, for she is young and newly come in the field. As for the pianists, their married name is legion, and they usually give up public playing soon after marriage. You can't rock the cradle successfully and please the public at the same time—that is, you can't do these things unless you are a Fannie Bloomfield Zeisler or a Carreño.

The moral side of the case we prefer leaving to others for discussion. We are moved to put the old question because of three very notable cases which appeared in the daily newspapers last week.

One was the account of the sad ending of Miss Arma Levretta Harkness, whose stage name was Arma Senkrah. This Boston lady was about thirty-five years old, and had studied with Dancla, Massart, and won the grand prix at the Paris Conservatory. She met with success everywhere as an artist, and it was much against her family's wish that she married a Weimar lawyer named Hoffmann, and left public life. It was a love match, yet last week during the absence of her husband the unhappy woman committed suicide. Apart from the fact that it is always a dangerous thing for an American girl to marry a foreigner—matrimonial ideals being different in this country—was it also not a mistake for Mrs. Hoffmann to abandon her profession? The fever of the footlights is seldom cured. And just here another question might be raised. Why need all these young women go abroad to study the violin, voice and piano? Do their parents realize the risk their body and soul is subjected to in the Bohemian life they needs must live? This is a serious matter, and one that should be carefully considered by parents and guardians who contemplate sending their children or charges abroad to study music.

The second case is one that we need not revert to just now. It was fully exploited in the newspapers, and altogether is of a painful nature. Suffice to say that marriage with the consequent relinquishment of a public career proved fatal in every respect.

The third example was made public by preliminary divorce proceedings. A Mr. Albert G. Titus wishes a divorce from his wife Marian because of letters sent him by the singer. These letters we reproduce from the *Sum*, for they are psychological documents.

Mrs. Titus studied music in Boston. Last fall she went abroad to perfect her musical education, and spent several weeks at Florence, Italy. She sent her husband a letter last December, saying:

"I sang for Campanari (Leandro?) day before yesterday and made a sensation. He was ready to give me an opening here at the first theatre. If I had been ready I could have made my debut next Saturday evening, but it will only take me a short time to prepare. He thinks my voice is beautiful, and says it is perfectly placed. I expect to make a visit to Rome, and may sing, perhaps, for the Queen while I am there."

Mr. Titus says he was greatly surprised when he received the following letter from her under date of January 23 last:

"MY DEAR AL—I only think it fair I should write you what has been on my mind for a long time. After what happened before I left home you cannot expect me to ever live with you as your wife, and as long as I have started out on this career I think it will be wiser for me to go my way and you yours. You know as well as I do that we are not congenial, and I think it would be a sin for two people to live together feeling as we do, for there never could be any happiness for either one. I wish you every success in your business, and hope everything will turn out as you desire. Always sincerely, MARIAN."

Counsel for Titus said there was no trouble between the couple prior to the wife's departure, and that Titus then expected her to return to him. She is slated to make her debut on September 15 at Varese in "Traviata." She has an engagement for four weeks, and will also sing in "Faust," "Rigoletto" and "Sonnambula."

Now here is a lady who very frankly states her preference for art over matrimony. And her candor is to be applauded, for she might have done as have done so many American wives who go abroad to study "Art"—fooled her husband, taken his money and return to him a perjured woman. Mrs.

Titus recognizes that for her, at least, an operatic career and home life are irreconcilable. She may come to grief, but her troubles will be her own. Now don't these three cases rather shake one's idea of a happy home and art in harmony? No; for they are exceptions, as much exceptions as the three cases adduced for the opposite side of the question. The fact is that happy marriages do not depend for their happiness on such matters. A cloud of happy examples could be given in which occur the names of musicians, poets, painters and actors. The side that interests the managers the most is the financial side. And here the evidence is against artists marrying and successfully holding their public, and here we leave the question with an interrogation mark: Should artists marry?

#### PUDOR ON ENGLISH MUSIC.

MUSICAL COURIER readers will have noticed that, in the late as in previous seasons of music in Berlin, many English names have appeared in the concert halls, mostly with success. Some of them, such as Ben Davies, the singer, and the pianist, Borwick, gained a very respectable reputation, while English composers, not merely Sullivan and Wallace, in operetta, but Sir Villiers Stanford, F. Cowan, A. Mackenzie, Coleridge Taylor, Bantock and others, are esteemed in Germany, as well as in England, as representatives of symphonic music. Yet the English, our friend Heinrich Pudor writes, are mere representatives of musical dilettantism. They have undoubtedly during the last twenty years displayed an extraordinary love for music, and, thanks to their musical institutions and concerts, have produced some distinguished professionals, yet, as Pudor says, there is always something wanting in English music, and the unanimous verdict of German critics is: "Very good, but rather dry."

Two things are necessary in music. First, feeling; secondly, free expression of this feeling. No one can deny the possession of feeling to a people among whom a Shakespeare arose. But in power of expression they have much to learn. In culture and art they are still a young people. In operetta indeed they let the feeling flow freely, but the feeling in this genre is trivial, not deep enough, not noble enough. By the side of operetta they have nothing to show, while in Germany symphony stands by the side of operetta, and in Vienna a Strauss is tolerated alongside a Brahms.

The trouble with the English, according to Pudor, is a geographical one. The country is an island, and the people business and seafaring folk, and hence naturally classic music does not touch them. We may remark here that if commerce and a mercantile marine prevent the growth of music, the same things will cause the decay of music, and as long as Germany rejoices in her big ocean liners and floods the world with things "made in Germany," she must be prepared to see a decline in the art of tone. Has not indeed the decline already begun? Where are the Epigoni, and what are their achievements? Who are likely to succeed Wagner or Brahms?

But let us return to our English. Herr Pudor allows that England has done great work in poetry and painting, and hence has no doubt that she will do something excellent in the field of music. In general the Englishman has no inclination for music. He is too phlegmatic, he is cold, neither passionate like the French and Italians, nor melancholy like the German and the Slav. At the utmost he is sentimental. He has no idealism and enthusiasm, his thoughts are too practical, and music loves to dwell with dreamers rather than with manufacturers and traders. Still, it is not to be denied that in spite of their phlegmatic nature and their insular position, they have made enormous advances in music, and some cities, like Glasgow, Manchester and especially London, deserve the name of "Musikstadt." London is the rendezvous

of the élite of the musical world. London has an excellent permanent symphony orchestra, an enormous number of lovers of music, and a crowd of serious students of music. Moreover there are certain provinces, Wales and Scotland, which possess a race of people musically disposed by nature. But what convinces Pudor that England will soon be a musical nation is—guess if you can—is the Boer war. "The present war troubles, which have cost England so much blood and gold, will indirectly be to the advantage of her culture, for this affliction has undoubtedly deepened and enriched her emotional life." Altogether he concludes England may be well satisfied with the progress she has already made in music, and may look forward to a time when the honor of being a musical nation will not be contested by any other nation.

Herr Pudor is afraid that these remarks of his may give England a swelled head. He therefore utters the warning cry: "Do not blindly overestimate yourself, do not, at the slightest success of an English artist, exclaim 'We are as good as the Dutch.' Such self-laudation is not fruitful. Let her study the limitations of her gifts, and, having learned them, let her work to develop and perfect them."

#### BAYREUTH 1901.

THE news that Siegfried Wagner is to conduct the majority of the works presented at Bayreuth next season is hardly good news. While the young man has improved as a conductor, he is far from being a Richter or a Motl. To travel to Bayreuth to hear an orchestra play under the son of a great composer is asking too much of the most fervent Wagnerite. Richter will probably conduct "Parsifal"; and apropos of this music drama we note with pleasure that Madame Wagner has not been able to obtain an injunction against the performance in concert of acts from "Parsifal." In America Seidl gave the entire work several times without raising a scandal in religious circles. We think that this religious, mystical talk about "Parsifal" has been overdone. Cosima I. wishes to keep the music for Bayreuth alone—for God's sake, and also for the sake of the box office! It is time some enterprising manager produced the opera in America, sacrilege or no sacrilege. To us the chief sacrilege would be a mediocre performance; and mediocre performances of "Parsifal" are given at Bayreuth every other year. The next one is to be in 1901. There is to be no "Tristan and Isolde" next summer, but instead five representations of "Der Fliegende Holländer."

#### THE RETURN OF THE NATIVE.

THE production of a "psychical" wonder child pianist at the recent meeting of the International Psychological Congress at Paris need not interest the musical world in the least. It is the same child, with the abnormal fingers, who yearly astonishes the groundlings. This particular one—a Spanish boy of two and a half—plays Chopin, Mozart and Beethoven! Professor Richet, his sponsor, asserts that the infant plays by "supernatural obsession." Heavens! Is a new terror added to life? Have the sheeted dead returned to life in the persons of apparently inoffensive children? Not even Henry James in his study of depraved child life, "The Turn of the Screw," dreamed of such a manifestation as this. Whose astral soul haunts this baby? Perhaps that of Bundelcund-de Kontski! Pianists about to die with their musical ambitions unsatisfied may wing their flight into the next world with the consoling thought that revenge on unsympathetic music critics will be theirs. They may return in infantile guise and play Brahms for Brahms haters, and Chopin for them that loathe the music of the Pole! But let us pity the poor obsessed children, pity them first and then pity the public.



**Song From the Land of Heart's Desire.**

The wind blows out of the gates of the day,  
The wind blows over the lonely of heart,  
And the lonely of heart is withered away,  
While the faeries dance in a place apart,  
Shaking their milk-white feet in a ring,  
Tossing their milk-white arms in the air;  
For they hear the wind laugh and murmur and sing  
Of a land where even the old are fair,  
And even the wise are merry of tongue;  
But I heard a reed of Coolaney say,  
"When the wind has laughed and murmured and sung,  
"The lonely of heart must wither away."

W. B. YEATS.

I HAVE recently been reading some interesting things about Hector Berlioz and his meteoric life. To-day the "colossal nightingale"—as Heine called him—is not so difficult to classify as he was fifty years ago. A romantic by temperament he unquestionably was; but his color, all *nuance*, color and brilliancy was not always thematically romantic. Compare him with Schumann and the genuine romanticist kills the virtuoso, for virtuoso Berlioz was.

There is to-day a respectable army of essays marshaling the name of Berlioz. Fancy Emile Zola writing about him—Zola who hardly knows a flute from an anarchist! In his "Experimental Novel," a book wherein the author expounds his theories of the art of fiction, and passionately defends them, Zola has something of Berlioz, the critic. He thus sums up his career: "Now what moral can be drawn from all this? Since Berlioz's death we know what his triumph has been. To-day we bow reverently before his tomb and proclaim him the glory of our modern school. This great man whom they vilified, whom they dragged in the gutter during his life, is applauded in his coffin. All the lies circulated about him, all the silly attacks, all the efforts of hatred and envy to soil him have disappeared like dust swept away by the wind; and he remains standing alone in his glory. It is London, it is St. Petersburg, it is Berlin, alas! which were right in opposition to Paris. But do you think that this example will cure the crowd of its frivolity and fools of their spite when brought face to face with individual talent? Ah, no! To-morrow an original musician may be born, and he will find exactly the same hisses, the same calumnies, and have to begin the same battle should he desire the same victory. Stupidity and unfairness are eternal."

Yes, stupidity and unfairness are eternally brilliant foils to genius. Without them, without the hisses and the calumnies the man of talent would not be worth his artistic salt. And each new man must begin the battle anew. To-day Berlioz is an influence; his music has lost its appeal, for it was never, in its essence, great music. But how about Richard Strauss, Richard II.? Heaven knows he is abused for a madman, a degenerate, a thief, a witless scamp—what has not this extraordinary man been called? Is he a genius, and do the critics, with their accustomed purblindness, fail to recognize him as such? Will our children point to our stupid ears in the Strauss case, as we wag our wise heads and smile knowingly when our fathers' criticisms of Wagner are recalled? Remember the case of

Browning! Walt Whitman! Brahms! Ibsen! And now Richard Strauss.

Even the accusation of thematic originality vanishes with the years. To-day we see the elements on which Strauss builds his scheme, *plus* his marked individuality of treatment. Fifty years from now the names of Berlioz, Schumann, Liszt, perhaps Wagner, will be the merest of wraiths. Then Strauss—if he endures—will stand forth as an original man; his critics will no longer disintegrate his qualities, for the historical precedent is, after all, a poor, pale precedent. Take Wagner as an example. A half century ago the critics had him by the ears for his pilferings from Weber, Beethoven, Marschner—yes, from dear old daddy Marschner! From Gluck, said the knowing ones, he borrowed his theories. Yet, what does all this pother amount to in the year 1900? Nothing at all. Wagner is to-day a vital, emotional force, and, with the exception of Beethoven, where are the others named? Of historical interest only. And when fashions change—for they do—Wagner will be put on the shelf and our children and grandchildren will write supercilious little essays on the old-fashioned tastes of their sires—even as you and I.

"It may indeed," answered Amelia; "and I am so sensible of it that unless you have a mind to see me faint before your face, I beg you will order me something—a glass of water if you please." And then that most fascinating chronicler, Henry Fielding, Esq., proceeds to relate the further history of Captain Booth's good lady, but not until Mrs. Bennet infuses some "hartshorn drops" into a glass of water for her. All this was about 1750. Since then Miss Austen and her troop of youthful creatures swooning to order have stolen with charming graces across the canvas of fiction, the young woman of 1750, with her needles and her scruples, has quite vanished; and passed away is the girl who played the piano in the stiff Victorian drawing rooms of our mothers. It has always seemed to me that slippery hair cloth sofas and the "Battle of Prague" dwelt in mutual harmony. And now at the close of the century the female persons who devote time to the keyboard merely for the purpose of social display are almost as rare as the lavender water ladies of morbid sensibilities in the Richardson and Fielding novels.

It was one of the new English essayists who wrote of "The Decay of Sensibility." He meant the Jane Austen girl; but I wonder if the musical girl of the old sort may not be also set down for study—the study we accord to rare and disappearing types. Yet never has America been so musical, never so crowded the recitals of popular pianists, while piano manufacturers bewail the day's brevity, so eager for their instruments is the public. Here is a pretty paradox: the piano is passing and with it the piano girl—there really was a piano girl—and more music was never before made in the land!

Women and music have been inseparable in the male imagination since the days when the morning stars sang cosmic chorals in the vasty blue. The Old Testament tells of dancing and lyrics that accompanied many sacred offices, and we all recall those music mad maids who slew Bacchus for a mere song. Women played upon shawm and psalter, and to her fate went dancing with measured tones the daughter of Jephthah. I am not sure but that Judith crooned a melody for the ravished ears of Holofernes. An early keyed instrument was named in honor of woman—named the virginal—and the first printed piece of English music was called "Parthenia." On the title page is represented a simpering and rather blowsy young woman of Rubens-like physique, playing upon a virginal, her fingers in delightfully impossible curlicues. This piece was engraved in 1611. A variety of pictures,

some as early as 1440, show the inevitable girl seated at the spinet, or clavichord. There is a painting by Jan Steen in the London National Gallery, depicting an awkward Dutch miss fingering the keys, and a Gerard Ter Borch at the Royal Museum, Berlin, shows a woman of generous width playing upon a violoncello. She appears to be handling her bow like a professional. And she is, strange to say, left handed. Ample are the facts relating to the important role enacted by woman as interpretative artist. To no less an authority has been ascribed—wrongly I suspect—a certain aphorism which places in curious sequence wine, woman and song. It was the woman who entertained that was then considered. She pleased the rude warrior fatigued by the chase or war, and with her dainty tinklings soothed his sottish brain. Like music, woman was a hand-maiden. With the emancipation of the art from the shackles of a churchly rubric came its worldly victories. In the brilliant spaces of the concert room the piano was king, and not seldom a king subdued by queenly fingers. The male virtuoso, surely a thing of gorgeous vanities, soon had his feminine complement. The woman who played the piano appeared in Europe; and there were those who predicted the millennium. In the eighteenth century pianos had scones in which burned candles, while charming women, hair powdered and patch on face, played Haydn, attempted Scarlatti, and greatly wondered at the famously difficult music of Mozart. Beethoven, a loutish young man of unbearable habits, wrote music that was not to be thought of—it was simply not playable. To be sure a few grand ladies who gave themselves superior airs of culture—as do Ibsen girls to-day—attempted the Beethoven sonatas in the presence of the composer, who, being quite deaf, lolled complacently in their drawing rooms and betimes picked his teeth with the candle snuffers.

But there was sterner stuff in the next generation. After Camilla Pleyel came Madame de Belleville-Oury, admired of Chopin, and the transition to the great, modern piano playing women—Clara Schumann, Anna Mehlig, Annette Essipoff, Sophie Menter, Teresa Carreño, Julie Rivé-King and Fannie Bloomfield-Zeisler—was an easy one.

The latter half of this century has witnessed an intense devotion to a barren ideal; years previous to the advent of the sewing machine there burst upon the civilized globe a musical storm of great magnitude. Every girl whose parents respected themselves was led almost manacled to the keyboard, and there made to play at least one hour out of the twenty-four. This was before the age of eight, after that crumbly and pinafore period an hour was added, and oh! the tortures of her generation and the generation that succeeded her. Veritable slaves of the ivory, they worked like the Nibelungs for a stern Alberich, who pocketed the hoard of their fathers and rapped their cold, thin and despairing fingers with a lead pencil—one usually "made in Germany." With what infantile malignancy was regarded the lead pencil of the German music master! Why, even as I write, my very sentence assumes an Ollendorffian cast because of the harrowing atmosphere conjured up by that same irritable Teutonic pencil wielder. Piano music of those days was a thing of horror. Innumerable variations and the sonatina that killed were supplemented by diabolical finger studies without end. One hour after breakfast, one hour after luncheon, and in the evening a little music to soothe digestion and drive away dull drink—something of this kind was the daily musical scheme of our natural rulers.

Everyone played the piano. Not to play the instrument was a stigma of poverty. The harp went out with the Byronic pose, though harp playing was deemed "a fine, ladylike accomplishment," until the Civil War. But a harp is a troublesome instrument



"to keep in order"; it needs skilled attention—above all, careful tuning. Now the piano is cheaper than the harp—I mean some pianos—and it is the only instrument I know of that is played upon with evident delight when out of tune. Even the banjo is tuned at times; the average piano so rarely that it resents the operation and speedily relapses below pitch. Because of its unmusical nature, a very uncomplaining beast of burden, a musical camel, the piano was bound to drive out the harp; it is easier "worked," and, by reason of its shape, a more useful piece of furniture. Atop of a piano may be placed anything, from a bonnet to an ice cream freezer; indeed, stories are told of heartless persons using it for a couch, and once a party of French explorers discovered on the coast of Africa an individual, oily but royal, who had removed the action and wires of a grand piano and used the interior for his permanent abode. The unfortunate instrument had drifted ashore from a wreck.

Other reasons, too, there are for the supplanting of the harp by its more stolid half-brother the piano—bigger brother, a noisier, more assertive one, and a magnificent stop gap for the creaking pauses of the drawing room machinery. And how nobly it covers thin talk with a dense mantle of crackling tones! A provoker of speech, an urger to after dinner eloquence, the piano will be remembered in the hereafter as the greatest social implement of our century's latter half.

\* \* \*

Liszt's in petticoats have been so numerous during the past twenty-five years as to escape classification. It was the girl who did not play that was singled out as an oddity. For one Sonia Kovalesky and her supreme mastery of mathematics there were a million slaves of the ivory. Not even the sewing machine routed the piano, though it dealt it a dangerous body blow. Treadles and pedals are not so far asunder, and a neat piano technique has been found quite useful by the ardent typewriter.

What this present generation of children has to be especially thankful for is its immunity from useless piano practice. Unless there is discovered a sharply defined aptitude, a girl is kept away from the stool and pedals. Instead of the crooked back—in Germany known as the piano back—and relentless technical studies, our young woman golfs, cycles, rows, studies, runs, fences and dances. While she once wearied her heart playing Gottschalk, she now plays tennis, and she freely admits that tennis is greater than Thalberg. Recall the names of all the great women's colleges, recall their wonderful curriculums, and note with unprejudiced eyes their scope and the comparatively humble position occupied by music. In a word I wish to point out that piano playing as an accomplishment is passing. Girls play the piano as a matter of course when they have nimble fingers and care for it. Life has become too crowded, too variously beautiful, for a woman without marked musical gifts to waste it at the piano.

\* \* \*

Begun as a pastime, a mere social adjunct of the overfed, music, the heavenly maid, was pressed into unwilling service at the piano, and at times escorted timid youths to the proposing point, or eked out the deadly lethargy of evenings in respectable homes. Girls had to pull the teeth of this artistic monster else be accounted frumps without artistic or social ambitions. Unlike that elephant which refused to play a Bach fugue on the piano, because, as the showman tearfully explained, the animal shudderingly recognized the ivory of the tusks of its

mother, the girl of the middle century went about her task muddled in wits, but with matrimony as her ultimate goal.

To-day she has forsaken the "lilies and languors" of Chopin, and the "roses and raptures" of Schumann, and if she must have music, she goes to a piano recital and hears a great artist interpret her favorite composer, thus unconsciously imitating the Eastern potentate who boasted that he had all his dancing done for him. The new girl is too busy to play the piano unless she has the gift; then she plays it with consuming earnestness. We listen to her, for we know that this is an age of specialization, an age when woman is coming into her own, be it nursing, electoral suffrage, or the writing of plays; so poets no longer make sonnets to our Ladies of Ivories, nor are budding girls chained to the keyboard.

Never has the piano been so carefully studied as is to-day, and, paradoxical as it may sound, never has the tendency of music been diverted to currents so contrary to the genius of the instrument. All this is better for woman—and for the development of the art along broader, nobler lines. The symphony and music drama are now our ideals, and I dare publish my belief that in this year of grace there has been born one who will live to see the decay of the piano recital. He may be a centenarian before this change is wrought, but witness it he will for music, of all arts, changes most its form and vesture.

#### WAGNER IN PARIS A. D. 1900-1861.

M. LALO, the composer of "Le Roi d'Ys," which has been so often promised and never given here, is in great trouble about the Wagner triumphs in Paris. In the programs of the Colonne concerts, he complains, the name of the master of Bayreuth appears twenty-seven times, and in those of the Chevillard Lamoureux concerts thirty-three times. These figures give no idea of the reality, for most of these numbers are very long, some indeed form a whole part of the concert, as in the Colonne concerts fragments of "Rheingold" and "Siegfried," and in the Lamoureux concerts fragments of "Siegfried" and "Die Götterdämmerung." M. Lalo likewise heard the "Walküren Ritt" five times, the overture to "Tannhäuser" seven times, that to the "Meistersinger" four times, the Vorspiel to "Tristan" four times, in addition to twenty performances of the drama on the stage. He does not wish to banish the god of Bayreuth altogether, for Wagner's name and Wagner's music fill the treasury, but he adds "when concert directors hack the whole Ring in concert sizes they deserve no thanks."

M. Lalo's objection to having the music drama cut up into job lots must meet with general assent. Still in this whole letter there is just a trace of the old spirit which created the riots when "Tannhäuser" was produced in 1861, and withdrawn after the regular three performances.

#### Saengerfest Finances.

At a meeting of the United Singers of Brooklyn held last Sunday, S. K. Saenger, August H. Tiemann, Bernard Klein, Dr. John W. Schildge and John Hummel were elected directors of the Northeastern Saengerbund. The committees reported, and the unfortunate condition of the Saengerfest finances continued the chief topic for discussion. There are still many bills to be paid, and as the balance on hand amounts only to \$970.89, it is feared that the United Singers will be obliged to face a large deficit. The total receipts from the Saengerfest reached \$36,594.99, and the total expenditures reported up to date amount to \$35,624.19. It is the clamor of unpaid creditors that is worrying the financial committee. It is expected that an assessment will be ordered, and should this be done several societies will follow the action of three of the clubs, and resign from the United Singers.

#### M. I. Scherhey.

M. I. SCHERHEY, one of the most sought for vocal teachers of New York, is a born Russian. His first lessons in vocal music he had in his fatherland, under the best masters of St. Petersburg, and after graduation from the music schools he went to Italy, where he spent some time in Milan. After gaining a thorough insight into the Italian method he went to Paris to study the French method, and after a conscientious course of study there he went to Berlin to become acquainted with the German method, more especially songs, opera and Wagner music.

After four years' study in Berlin he founded the Scherhey Conservatory of Music, where he made a specialty of the vocal music of church, oratorio, concert and opera. This combination of methods, French, Italian and German, becoming known in Berlin, created quite a sensation. All the Berlin press spoke highly of Professor Scherhey's method, and especially was his manner of developing a voice commented on.

In 1892 he brought out Max Pauli, tenor; Hans Bussart, buffo-tenor; Malvina Daniella, coloratura soprano; Augusta Newman, alto, who all made their debuts at Kroll's Opera House, now one of the royal opera houses. The Scherhey method had become well known through the concerts he gave, but this debut of four pupils in one season, in an important opera house, attracted universal attention; the Berlin press could not find words sufficient to praise the Scherhey method.

After "William Tell" at Kroll's, the critic Wilhelm Tappert said:

"Malvina Daniella, Max Pauli and Hans Bussart played and sang their respective roles to perfection; they are beautiful singers, as well as industrious artists, and have also selected one of the best teachers in Berlin, with whom they continue studying."

This continual praise of the Scherhey method attracted the attention of the late William Steinway, and he became much interested in him, writing personally to Scherhey to induce him to come to America. After a considerable correspondence he was persuaded, arriving in New York in March, 1895, with the strongest kind of letters to such prominent people as Steinway, Seidl, Scharwenka, Bruno Oscar Klein, with whom he became acquainted during the performance of the latter's opera, "Kenilworth," at Hamburg, Germany, and in which the principal role was sung by Scherhey's friend, the late Katherine Klafsky. Certainly with such backing, the success of Scherhey followed as a matter of course.

The influx of pupils to this teacher has been great from the first season and up to this present time. The Scherhey Italian-French-German method is also getting a good foothold in New York. Professor Scherhey's best testimonials, however, are the annual concerts he gives, the programs of which are of the highest class of music, the improvement in the voices from year to year showing how wonderfully he understands the difficult art of voice placing. The audiences are always most select and enthusiastic. He has produced many pupils who are already noted for their prominence in the field of vocal music, among them Mrs. D. Phillips, high soprano; Mrs. Albrecht, Mrs. Pattison, Mrs. De Lima, Miss Martha Wettengel, his assistant; Mrs. Louise Scherhey, Dr. Otto Jacob, who has secured a position in the opera at Dortmund, and last, but not least, Miss Mary Jordan Baker, a petite miss of most attractive personal and vocal qualities.

The middle of October Mr. Scherhey will again give the general public a chance to listen to a good concert, by his advanced pupils only.

A pupil of prominence is Miss Louise Pfaffin, of Austin, Tex., the possessor of a beautiful high soprano voice, who has studied with Professor Scherhey several seasons. She has settled in that city, and has a large class of pupils, being most successful as a teacher, and singing also in concert.

#### Fisk and Eddy in Joint Recitals.

NOVELTY in the concert line this year will be the joint recitals of Mme. Katherine Fisk, the famous contralto, and Clarence Eddy, the eminent organist.

To Loudon G. Charlton, who has the management of these popular artists, belongs the credit of giving the musical public an innovation of so high a calibre. This combination has been booked in St. Paul and Minneapolis, and Mr. Charlton has already had a number of inquiries for dates through the middle West, which proves that it bids fair to be much in demand.

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**Piano and Organ**—September 18, 10 A. M. to 12 M. and 2 to 4 and 8 to 9 P. M.

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**Singing**—September 20, from 10 A. M. to 12 M.; 2 to 4 P. M. and 8 to 10 P. M.

**Children's Day**—September 22, **Piano and Violin**—10 A. M. to 12 M.; 2 to 4 P. M.

## Reflexions Faites.

All the World One Country.

AUGUST 31, 1900.

"THE people of the United States use more of their mentality than any other people!" I am deeply indebted to the pianist, Miss Bertha Johnson, of Boston, for the above remark made recently, after having observed the various peoples of the earth at the Paris Exposition.

You do not think of this truth until you have heard it, and then you think of it all the time.

This does not mean to say that the people of the States have more mentality than others, that it is of a quality superior or inferior, or that it is less or more cultivated, but simply this, that less of their mentality goes to waste or lies idle than that of other nations.

To an American visiting Europe it seems as if half or three-quarters of the mentality were asleep or latent, clogged, or lying fallow. Besides that which undeniably exists, there are gulfs and absences which are enigmatical. Much of it is stronger than ours in many points, much is superior in refinement, in stored knowledge, in culture, but there is no individual whose thinking power is so thoroughly stirred all through, so entirely alive, so alert and active all around, as he of the United States.

Of course no classification covers exceptions, but few cover as much general ground of truth as this one.

When people over here say: "Americans are thoroughly alive!" they express it more nearly than they imagine or intend. They see that our vitality is sensitive to impression all over and all around it, but they do not realize that it is possible for all to become alike alive, and so they jog along in the old way, content to be different even though seeing that they lose by it.

One proof of this, or perhaps more truly an effect of it, is that we never rest satisfied with an unsatisfactory or imperfect condition of things, once we discover it to be so. Not only so, but we ourselves search for this condition. Even while acknowledging that all is just as we would have it, we are unconsciously peeping about, mentally feeling that something may be bettered as to speed, ease, grace, security or profit.

In case the suggestion of improvement comes from some source outside of self, we leap forward toward the idea with a hunger and thirst-like impulse, seize it as a dog would a bone, shake it upside down or to pieces, and if we find even a grain of profit in a brushwood of difficulty, appropriate it greedily.

One thing certain, when, whether from an outward or an inward source, we once discover that a point in advance of any kind or size may be taken, we act upon it at once. The individual among us who is known not to do so, indeed, is considered "a poor sort," and regarded with pity or disdain.

But this spirit is almost wholly absent among Europeans. They are disastrously content with existing conditions, perfect or imperfect, and have to be compelled by real force of some kind to change either by theory or practice. For frequently an idea is accepted without practical result. Indeed, this latter trait among Europeans of grateful acceptance of a suggestion without its logical complement of accomplishment, leads us seriously to doubt whether or no they are mentally "free agents."

They lack inventiveness. They are always strained to endurance or the supporting of inefficient conditions; we to the improving or bettering of them. People in their specialties even put up year after year with inconvenience,

difficulty, privation and prevention, as unnecessary as it is astonishing. Not a day, scarcely an hour, passes in Europe that a traveling American does not have occasion to point out to the parties concerned some wilful or woful defects which could be immensely bettered, if not wholly perfected, "by a turn of the wrist." For it is not at all owing to lack of means to accomplishment that this singular "syncope" ensues. The change would often require but the lengthening of a chair leg or table board, the pulling of hooks or nails, the screwing or unscrewing of a faucet, the prolongation of a spout, the lightening of a heavy object, the removal of a bar, the pinning of a point before instead of behind, the adjustment of a method, the stoppage of a leak in money or in time, in water, or in labor; the concentration of a scattered appliance, or the extension of one too centered—all, or for the most part, small matters which might just as well as not be wholly different, and by so being, fiftyfold more useful, convenient or practical.

What irritates us so much in these things (for some are foolish enough to allow it to disquiet them) is not so much the unpractical or unadaptable condition itself, but the unaccountable stupidity of allowing it to remain so, especially after recognition of its existence.

How many times a day do we hear, "Well, that is a good idea; I never thought of that. You Americans are so practical. Yes, it can be easily arranged!"

But the American goes away, and when he returns next summer he finds the thing just exactly where and as he left it, and the speaker smiles when reminded, and says: "Oh, yes, we over here are so slow. I tell my friends that Americans beat anyone for improving things!"

And so on. The only thing that causes necessary change is competition, sharp, quick, frightening competition, which says: "Your trade, your influence, your looks are slipping from you, old boy, old girl. Get a move on you or down you go. There's no one to help you but yourself!" Then they are obliged to move, but, of course, once compulsory, it is no longer instinct, and that is just it. And why?

Is it not that activity over here is based on resistance—simply? Is it not but the stubborn determination not to lose ground and to hold what has been gained, while ours is made vibrant by possibility and illuminated by hope? Do they not here dream in the past or strive in the present, while we leap toward the future?

Theirs is the combat of resistance, ours the inspiration of hope. Theirs a grind to hold what they have, ours a gamble with possibility. "Possibilities" are not thought of here. The poor die poor, the rich get swept aside if they stand still. They act, but they do not vibrate. Their life is flat, ours concave.

We have the buoyancy, the febrile intensity, the gay freedom of hope. And we have besides the intuitions of spirituality, not its traditions. When we come to the limit of our mentality, we shall need that spiritual horizon, and that is just where we shall be, and before very long.

We use up all our mentality as we go along; the English about three-fourths of theirs; the French scarce one-half.

Except for expositions, the forced invasion of foreigners and the obligatory contemplation of what is going on outside the gates one side of the French nature would go to sleep altogether.

They may speak as they will and decry it when they cannot avoid it, but it is absolutely true that a large section of the French were just as exclusive and as rebellious to the "foreign invasion" as were the Chinese. The greater proximity of that stranger, and the greater force of his

inflow, made impossible the desired exclusiveness. Happily the minority of sense and reason is rapidly becoming a majority, and the unlistening tide of uniting humanity has done the rest.

They have it in their favor, this dear and valuable people, that the alert side of their nature is that turned toward the beautiful. This is unquestionably so. But even so, it has been shown that it is not enough in these days that one

In point of practicality, the English are all of a mentality."

In point of practicality, the English are all of a century ahead of the French. It is as having awakened from a Rip Van Winkle sleep, this crossing of a narrow, tumbled two-hour strip of water called "La Manche."

One potent and very patent reason for this peculiar defection in the French is the absurd vanity called amour propre, which prevents their acceptance of all suggestion as to anything. Suggestion of the most simple, obvious and feasible remedy in any practical direction in the country is invariably met by a shrug and the remark: "Cela se fait en France," or "Cela ne se fait pas en France!" meaning, "We do so here," or "We do not do so!" and that settles the question, and closes the argument.

This extremely disadvantageous disposition, or attitude rather, is not really "amour propre," which means personal dignity, it is rather a plain up and down everyday conceit, or vanity, which they themselves would be the first to decry or to disown. But it is that pure and simple, nothing else.

This can very readily be accounted for by the fact of their standing for so long a time at the very head in all important existing conditions. Their fault has been in shutting their eyes in blissful enjoyment of that fact, and not perceiving that other conditions, equally important and more forceful and imperative, were rising up out of nothing all about them.

No individual and no nation can afford the luxury of blissful self-contemplation in the twentieth century. That is one thing certain. Hence the necessity of the awakening of the "entire mentality," whether in nation or in individual.

FANNIE EDGAR THOMAS.

## The Carl Organ Concerts.

WILLIAM C. CARL, who is now in the Adirondack wilderness, will return the latter part of the month, and begin his fall recital tour in Elmira, N. Y., where he will exhibit an organ on October 4 in the First Presbyterian Church of that city. Mr. Carl will play a long list of engagements this season and inaugurate many of the new organs now in course of construction by the several builders.

The annual series at the "Old First" Church, New York, will begin in November, and the season will be a busy one for the popular organist.

Mr. Carl will be in town for the re-opening of the Guilman Organ School on October 8, which occupies a large amount of his time and attention. Applications are coming in from all parts of the country, and the school promises to be even a greater success than last year.

## Metropolitan College.

The Metropolitan College has moved uptown to 212 West Fifty-ninth street, facing the Park. It, with the four other associated music schools, is to be run under the auspices of the American Institute of Applied Music. The season opened on Monday with a large reunion of synthetic teachers and an amount of other business that speaks volumes for the new management and the new situation.

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**A**LL tone is vowel sound, therefore we must see that the vowels in words are correctly located and given the freedom demanded by a beautiful tone.

As the English language is pronounced in song the vowels are cruelly tortured and the consonants indistinct from the use of wrong articulating muscles.

In my last two papers I have shown many glaring faults needing correction, and also emphasized the necessity of pronouncing consonants with the lips and tip of the tongue. This paper I devote to the position in the mouth for the vowel forms, that they may be launched by the consonants into beautiful tone when singing the English language. The vowel "a" (pronounced ah as in father) should and must be formed no farther back than the highest part of the arch at the roof of the mouth; "i" a shade nearer the teeth; "e" at roots of front upper teeth; "o" must be formed by the lips, also near the teeth, and "u" like "oo" entirely by the lips. Each vowel must be focused before emission, and the main vowel of the word must alone be heard in tone. Example: The word "night" is sung upon the vowel "i," launched by the consonant "n"; the full word must not be heard until the very end of the tone, when the tip of the tongue "t" reveals it. The word "Lord" must be launched by tongue-tip "l" and sung upon "or" until the tongue-tip "d" terminates the sound. The word "hear" aspirating freely and strongly the "h" upon "e," and finishing the word quickly with "ar" at the end of the sound.

Of all the vowels the "a" (ah) is the most abused. The majority pronounce it way back at the tonsils, in the pharynx and at the entrance of the nose passages, which they close by the effort, giving this vowel a thick, catarrhal sound. The unnatural opening of the mouth for the vowel "a" is the ruin of any voice. The vowel "ah" should be mentally located at arch of hard palate, and not by any physical effort of the jaw. The opening and closing of the mouth should never interfere with a vowel's rightful position. The form alone is made in the mouth; the sounds of the vowels are produced by the resonators. If the forms are incorrect, the tones are crippled, so let all those who wish to sing in English observe the rules I have given, and the music of the English language will no longer be a matter of doubt. Accurate, clear, musical pronunciation in speech must be given more attention, if we would realize the musical beauty of the English language in singing. No nation pronounces as slovenly, or contorts words, as do the English speaking people. They seem to actually take a pride in doing so, and the consequence is their own language is the last mastered, if at all, and all other languages suffer through this neglect to a deplorable and senseless degree.

Clear, crisp enunciation of the English consonants by the lips and tip of the tongue, together with correct vowel forms, will spin the vowel into tone, pure and as untrammelled as a correct use of the voice in other languages will do. It is an error to suppose that any modern language will detract from the voice. The vowels are more or less the same in all languages, and as the vowels are only the tone

forms, if correctly located and given their freedom by crisp and properly pronounced consonantal attacks, the voice is never hampered, but, on the contrary, derives great assistance from linguistic beauty. Many elocutionists ruin the pronunciation of the vowel "a," and many singing teachers, without any idea of a pupil's idea of its formation, give it exclusively in their exercises. If one will only consider the size of the mouth from uvula to teeth and make a few experiments in all the possible positions the "a" is capable of, he will soon see that there is a vast difference in the sound of each one of them, and that if one is right, easy and beautiful, the rest of necessity must be wrong, because difficult and ugly. Double and single consonants must also be observed. "Sol, la," is often sung "So, la." Any sound of a consonant dislocates the spinning of the vowel into tone and comes between its affinity for its own particular "timbre;" besides this, consonantal efforts drag the tone from pitch, so they must be executed quickly and not lingered over and caressed.

The solfeggio consonants as given in last paper may be used as a guide, and then all the consonants in the alphabet. "Fa," it will be noticed, is struck by teeth and lips, and not "Faw," as many sing it. At the other extreme of the mouth consonants are not to be sung, and are only heard at the commencement and end of a tone. They are used to flavor the vowel, as it were, and to propel it.

Let all who wish to study singing prepare themselves by following these rules, then time, money and much discouragement will be saved and the results will be a revelation.

FLORENZA D'ARONA.

## Carreno.

**M**ADAME TERESA CARREÑO, whose American tour will begin in New York in November, is summing in the Austrian Tyrol, where many of her pupils followed her. Her recent seasons in London and Paris were more than usually successful, and efforts were made by the artist's London managers to induce her to return to England next winter, but to no avail.

Madame Carreño is due in America early in November, and will remain here during the entire musical season, playing in all the large cities from coast to coast, with two weeks in Cuba and one in Mexico.

Madame Carreño's repertory has again been materially added to, and her programs will doubtless be the same models of good taste, for which she enjoys a most enviable reputation. The bookings in America, thus far for this artist's tour, prove the high regard and estimation in which she is held, and presage a very busy season.

Madame Carreño's first appearance will be as soloist at the opening of the fifty-ninth season of the New York Philharmonic Society.

## Adele Margulies Will Resume Her Lessons.

Miss Adele Margulies will resume her lessons on the piano at her studio, No. 705-706, in Carnegie Hall, on September 17. Applicants will be received Tuesday and Friday afternoons, between 2 and 3 o'clock, and that only by special appointment. Miss Margulies spent a very pleasant vacation in Europe. She arrived home the end of August on the steamer Kaiser Wilhelm der Grosse.

## Mr. Tretbar Home Again.



**C**HARLES F. TRETBAR, treasurer of Steinway & Sons, who sailed on the Lahn from New York for Bremen the 15th of last May, returned on the same steamer. He left Bremen August 28 and arrived at Steinway Hall at high noon last Thursday. Mr. Tretbar was greeted warmly by his friends and co-workers, who were much pleased to note his improvement in health. The ruddy, healthful glow on his face and his elastic step testified to the beneficial effects of his visit to Europe.

When, only a few hours later, a representative of THE MUSICAL COURIER visited Steinway Hall he found Mr. Tretbar in his private office with a formidable stack of letters, which had accumulated during his absence, facing him.

"I am gratified to say," Mr. Tretbar remarked, "that my trip was thoroughly satisfactory. I went to Europe solely in quest of health, to repair a constitution worn by incessant work. I passed most of the time at Marienbad, one of the famed health retreats of Europe. I found that the curative qualities of the waters had not been exaggerated. I began to improve soon after my arrival there and grew better steadily. As far as possible I avoided the cities. This is why I did not go to Paris to see the Exposition. I made a short visit to the Steinway factory at Hamburg and found everything in an exceedingly prosperous condition. The most cheerful reports were made to me about business. Speaking about trade, Germany seems very prosperous at present. All lines of industry appear thriving.

"While in the town of Homberg I saw the Kaiser riding in a carriage through the streets. In every possible way the populace showed its love for this great and good man. He holds a warm place in the heart of every man, woman and child in Germany.

"I spent some time in Switzerland and did considerable mountain climbing in the Alps. This is the most exhilarating exercise that can be imagined. I derived considerable benefit from this health giving diversion and was fascinated by its novelty. My trip abroad was really uneventful and I have nothing to narrate which could interest your readers. I went in search of health and found it, I am glad to say."

## Baernstein's Many Engagements.

Manager William Fischer announces that there are great demands for Baernstein, the basso, for the coming season. This successful and gifted American artist has already been booked for the following important concerts: Opening of the new Music Hall in Boston. Beethoven Mass in D with Boston Symphony Orchestra, "Messiah" with Frank Damosch, Bach Mass in B minor with New York Oratorio Society, "Messiah" with the Brooklyn Oratorio Society, a number of recitals under the auspices of ladies' clubs throughout the country and appearances with orchestra in the principal cities.

## Marie Seymour Bissell Sings.

Miss Bissell gave a fine musicale at Hawthorne Inn, Gloucester, recently, the Casino being entirely filled. She sang the "Herodiade" and "Roberto" arias, as well as French and English songs. Miss Madeline Mackay, a pupil, who has a beautiful voice, also assisted.



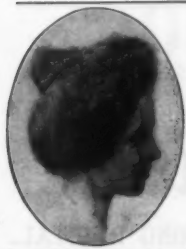
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## From London.

## All the World One Country.

AUGUST 24, 1900.

IN the death of the late Duke of Saxe Coburg, London music loses, if not a practical professional, at least a staunch friend and frequently named patron of musical institutions. Thus the Royal Academy of Music, the Incorporated Society of Musicians and other important institutions of art or music owe him much in the way of prestige given by his name and interest.

Indeed, it is in a mode for music to be patronized by royalty and title in London. The Royal Military School of Music, for instance, had the Duke of Cambridge, late commander-in-chief. The Royal College of Organists has the Archbishops of Canterbury and of York, and the Bishop of London at its head. The Royal Normal College and Academy of Music for the Blind had his Grace the Duke of Westminster as protector. The London College of Music has for patron his Grace, the Duke of Leeds. The Marquis of Lorne, erstwhile Governor-General of Canada, was among the honorary patrons of the Victoria College of Music, &c., not to speak of the bigwigs with sections of the alphabet after their names, who are actively engaged in the direction of these organizations.

There are seven organizations in the city bearing directly upon choirs and choir work. These would make an interesting sequel study to the "Organ Loft Whisperings" of New York and Brooklyn.

The woman's musical movement here is also extremely valuable and interesting.

The annual meetings of the Royal College of Music are held at the Prince of Wales' own home, Marlboro House, the burly Prince himself as president in the chair, which he has so well filled these past seventeen years. Among those present at a recent meeting were the director, Sir Hubert Parry, Sir John Stainer, Herbert Gladstone, M. P., the Duke of Cambridge, the Marquis of Northampton, Lord Windsor, the Honorable Spencer Lyttleton, Sir Henry Irving, Chas. Morley and other titled and entitled individuals. The heir apparent is likewise president of the Associated Board of the Royal Academy and Royal College of Music, whose general meeting was likewise held at Marlboro House. Among those assembled were Sir A. C. Mackenzie, Sir H. Parry, the Hon. Spencer Lyttleton, Oscar Beringer, James Muir, W. Macfarren, Geo. Morley &c. The Prince alluded in a feeling manner to the deaths of the Duke of Westminster, one of the earliest friends of the institution, and of Sir George Grove.

At the dinner given by the Associated Board, Lord Alverstone made the remark that had the effort been made fifty years ago to examine pupils as they are examined to-day, there would have been scarcely any candidates at all. Two thousand eight hundred and eighty-eight candidates had entered for the local examinations this year.

The musical exhibition at the Crystal Palace, spoken of last week, is an international one, and not only so, but destined to illustrate the march of music from the earliest days, bearing especially upon the progress of the nineteenth century.

Among the pianos is that ordered specially by Napoleon for the use of his second consort, Marie Louise, and also one played upon by Queen Victoria at the period of her accession.

Then there are, of course, all sorts of old spinets and clavichords, old Greek instruments, and minstrel harps of the fifteenth century, the clarinet from the days of the Egyptians, the Chinese reed organ, ancestor of the late and famous American organ; instruments in use by Arabs, Moors and Hindoos. The Jews or jaws harp is there, and the Roman sistrum, the chariot bell of the first century, and flutes of all kinds from the Onion and Greek flute to the most improved of modern time. The tenoroon or ancestor of the saxophone is also to be seen; also the Greek zamar, the Italian zampogna, the Breton "bombast," the German schalwey, the English watchman's pipe, the oldest foghorn even! harps of all kinds, the Japan koto, similar to the aeolian harp in sound, and vertical key-boards!

Asiatic and African instruments of most primitive type are included, from Thibet, India, Pacific Islands, New Zealand, a shepherd's pipe used in the Valley of Jehoshaphat, a fiddle and bow from the Niger district in Africa, in fact, a more complete collection it is said has never been made. Sir Arthur Sullivan has been instrumental in forwarding this valuable enterprise, himself contributing, finding and borrowing many of the curiosities.

\* \* \*

The following will indicate to our choir-loving people the character of compositions being performed in London these hot Sundays.

St. Paul's Cathedral.—Stainer's Te Deum and Benedictus in D; Bennett's "God is a Spirit;" Miller's Holy Communion; Magnificat and Nunc Dimittis, West; "Rejoice in the Lord," Purcell.

Westminster Abbey.—Stainer service throughout. Sentences by Bridge. Anthem, "O, Come Hither," Crotch; Hymns, &c.

All Saints.—Choral Eucharist, Weber. Anthem, "Sing, O Heavens," Sullivan.

St. Michael's.—Anthem, "O, Praise the Lord," Goss. Anthem, "Rejoice in the Lord," Purcell.

Christ Church.—"Let Your Light," Martin; "Lead Kindly Light," Sullivan.

St. John's.—"Oh, Rest in the Lord" and "Cast Thy Burden," Mendelssohn. Voluntary Pastorale and Tocatta, Sonata, D minor, Guilmant.

St. Saviour's.—Parisian Tones, Stainer (strange title). Anthem, "Oh, Saviour of the World," Goss. Voluntary, prelude by Mendelssohn.

Christ Church No. 2.—"Lord, for Thy Tender Mercy," Farrani. Organ solo, "Ave Maria," Cherubini. Anthem "And the Angel," Spohr. Organ solo, Dupuis.

St. Andrew's.—"By Thee in Love," Kyrie and Creed, Schubert; anthem, "Sing Praises Unto the Lord," Gounod; anthem, "I Will Sing of Thy Power," Sullivan.

\* \* \*

There is a growing movement among the churches against the giving of great musical festivals in cathedrals. A recent "grand festival" has been denounced in strict church circles as "nothing more or less than a common concert, characterized by most of the objectionable features of a secular production for profit." Performances held at Gloucester and other cathedrals have been similarly criticised.

*En revanche*, a secular movement is on to denounce the wholesale employment of broken-down clergymen as head masters in the board schools. It is urged in truth that because a clergyman must be scholarly is no proof that he is a capable educator or director of educators. Selah!

If ever the United States goes to pieces it will be in spite of the greatest and most perfect educational system on earth. What educational right has a church to pension off its supernumeraries upon a school system?

\* \* \*

The marriage of American girls to English titles is denominated "The American Invasion" by the eligibles of the English fair sex. The Duke of Manchester and the Cincinnati lady is the last case in point.

Sousa's portrait and music are strewn along both sides the length of the street, and his name is a household word everywhere, even in suburbs of the city. A lovely young Burne-Jones blonde, from Sydenham, S. E., looked longingly yesterday afternoon at an album of his music in a shop window, priced it, but found it too much for her purse at the moment. She has returned home, however, determined to save money for the purpose by making herself a handsome dress, which she was about to give to an expensive dressmaker! There's devotion for the Little Duke, which is but an indication of his unique popularity.

By the way, at one of the band instrument houses in Europe, Rudall, Carte & Co., 23 Berners street, London, Mr. Sousa is having made expressly for his solo flutist, Darius Lyon, a splendid new flute of latest detail and finish.

By the way, while on the subject, I want to speak my pleasure in and admiration for the writing of Philip Sousa. If I could wish any improvement to come to THE MUSICAL COURIER it would be that we might from time to time find him among its contributors. I don't know anyone who can put so much truth, originality, attractiveness and general terse impressiveness into the same space as he. What a delightful dinner companion he must be!

\* \* \*

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Gwynne," by Marie Tempest in music and by Julia Neilson in comedy! The first will lead by about a week.

The Prince of Wales speaks a pronounced brogue.

Fifteen thousand passengers crossed the channel from Dover to Calais last month as against 17,300 the same month last year. This is a singular fact in view of the Exposition. The French must learn that the way to catch flies is not to shoot them off with a damp cloth. Whether they like birds or no they must tempt and tame if they would have them. Except a Paris theatre or concert I have never been at a performance which roused so much ill humor and made me so ill-natured as the Paris Exposition. If that was so with me who had every advantage in favor of enjoying it, what must have been the condition of those not so happily situated? I hear nothing but complaints from all nations of small annoyances.

Until the French consent to drop their senseless and unwarranted vanity and amour propre, and consent to learn a little something from the barbarians outside the gates, they will never show themselves to advantage or do themselves justice before the other nations of the earth. They probably say they do not care to do that. That is all nonsense. Moreover it is Chinese. It is to be hoped that the experience of these latter would-be exclusives may teach a lesson or two to the French, who could easily be the best-loved nation of them all and would heavily profit by the position.

"Florodora" is the name of one of the coming London lyric novelties. Lady Francis Hope (Miss May Yohe) will be heard in New York in a new musical comedy this season. Belle Cole is in Africa. Richard Green, the baritone, and his wife, are at the English seashore. Mr. and Mrs. Norman O'Neil (the latter, Adine Rückert, the pianist; the former, the composer) are in the Austrian forests. Mrs. Cleaver and her mother are in London, where the former, one of the best equipped of concert soloists, has received the most flattering temptations to stay, in the shape of musical engagements. Miss Blanche Ruby and Miss Kate Liddle have taken an apartment in Paris in order to see the Exposition and hear music. Mlle. Marie Fournaise, the popular French teacher, is at Sévres. Miss Fakes is in Paris to study piano. Mrs. Homer is at the French seashore, preparatory to her début in America with the Grand Opera Company.

Miss Lulu Shroder, after a devoted season's work, vocal (Delle Sedie) and instrumental (M. Schmidt), is going into Germany with her parents. Melba is to sing in Dublin this week in aid of the Irish soldiers gone to the war. She is being entertained at the Viceregal Lodge. Mlle. Martini is at Bussang, Les Vosges, where several pupils in "mime" are studying with her, among them the talented Electa Gifford, whose success at Amsterdam has been chronicled here, and who is engaged for the next season at Liège, in Belgium. She had an engagement at Nice offered her, but chose Liège.

A. Rudolph Engberg and his wife are in Scotland. After a profitable study with M. Bouhy in Paris last year this ambitious and endowed singer will settle in London for study this year.

Mr. and Mrs. Norman O'Neil will be in Paris in September.

One of the stage managers at Covent Garden is Jacques Coin, a Hollandais, who has made a name for himself in his own country by his attractive stage settings at The

Hague and Amsterdam. He is young, handsome, very serious and a great student. The performances of "La Tosca," "Aida" and others of the Covent Garden season owe much of their success to this young stage director.

Oumiroff, the popular ballad singer, is in Amsterdam. M. F. Nunner, the well-known piano professor in London, is at Nunburg, Germany. Mr. Nunner has for friends the élite of the piano world, D'Albert, Moskowski, De Pachmann, &c., and is himself an accomplished player and teacher.

Mr. and Mrs. Sharpe are expected in London to-day from the States, where the success of the young balladist was assured and has been told about.

Mrs. Rose Ohliger Anderson, of Boston, a lawyer, an American, and an advanced woman of heart as well as brains, has arrived at Paris for repose and added culture. This lady is a strong friend of one of the most lovable and successful of contraltos and teachers, Miss Nellie Sabin Hyde, of Cleveland, Ohio.

Miss Louise Dyson, an English musician, passed some half dozen years in Paris in study of piano and French. The young lady, who is remarkably lovely to look at, besides, has shown rare fidelity and seriousness of purpose in the manner in which she has not only retained, but advanced in both, since her return to England. Duets of the best styles of composition for violin and piano have been the greatest aid in the piano part of the work.

By the way, Miss Dollie Dyson, sister of Louise, and, too, of remarkable beauty, has recently become the wife of Tom Curtis, a wealthy young Cuban, who served during the Cuban war, and who is head of a large and flourishing piano house in Havana. More anon!

Americans, artists and pupils, in piano circles, will be rejoiced to hear that Ludovic Bretnier, the Parisian pianist, is about to embark for the States, to recommence the excellent musical work so ably begun last year in New York.

So much is known of this accomplished artist, and so much has been written in regard to his spirit, talent and professorship, that little remains but to bespeak for him a continuance of the welcome and good will accorded him last year, and to wish him a large and bountiful success.

Among the Paris concerts of August was one by the "Chor Technikow Polskich," or Polish student concert. Madame Teresa Carreño interested herself in this movement, which was for the benefit of Polish students, and had the concours of prominent artists of the same nation.

In the coming London Promenade Concerts Mondays are to be Wagner nights, Wednesday symphonies, Fridays Beethoven, and the remaining three for refined popular works. The nine Beethoven symphonies are to be given in chronological order.

Lady de Grey is in Paris. Mrs. Bradley Martin in London.

The beautiful and graceful Alice Mandelick, the contralto, now Mrs. John Flagler, is in Paris with her husband, studying the Exposition. She studied music in that city under Trabadelo and Dubulle, and was a great favorite. In passing through London she was taken seriously ill at the Carlton, where she is remembered by all for her beauty, costumes and winning manners.

Madame Bertha Marx Goldschmidt has again been heard and applauded at San Sebastian in a grand classic

concert given especially for her by the Casino orchestra. She, with her family, are now reposing at Biarritz.

The word "Pall Mall" is of French origin, taken from the name of a French sport "Paille-Maille," which Charles II. learned in France during his exile there and played afterward here upon the classic road which bears its name. The *Pall Mall Gazette*, however, is not of French origin!

Minnie Tracey is pluming her wings for return to her loved States. It is to be hoped she will continue there the successes she has met with in Europe.

One New York vocal teacher who is happy over the condition of her school, and is taking a rest before the winter's work, is Mrs. Helen Maigille. She is a clever professor and good friend to her pupils.

Blanche Marchesi and Marie Brema are both already billed through London for vocal recitals to be given in November. A graceful affiche of June, which seems to be strangely preserved on the walls, is a concert given in that month by M. Manuel Garcia!

The word "Cockney" does not refer alone to any one part of London. It implies one who was born in London and never been out of it! They certainly never have visited "Webster's Unabridged."

Mrs. Florence Fox, of Philadelphia, has temporarily closed her dainty apartment in Paris and is in Lucerne. Miss Malcolm is with her.

Nevada and family are in the country, three hours' ride from Paris.

The first woman organist to be elected Fellow of the Royal College of Music in London was Mrs. Mary Layton.

Florence Smith was the name of the happy piano student to whom the Prince of Wales, with his own chubby hands, presented the gold medal of the Royal College of Music for the best piano playing. Agnes Nicholls was the name of the student similarly rewarded as being the "most generally deserving pupil of the year."

M. Charles de Beriot, the Conservatoire's piano professor, and his family are at Etretat, France.

Lord Russell, the eminent jurist, and Sir Wm. Stokes, an equally distinguished surgeon, were both Irishmen. What was that somebody said about "all the smart Englishmen," &c.

Fannie Francisca is in Carlsbad. Good luck to her wherever she is. She is a lovely soul, a nice, refined woman and has a rarely beautiful voice.

FANNIE EDGAR THOMAS.

#### Leonora Jackson's Bookings.

SOME of the recent bookings made for Leonora Jackson and her company are Minneapolis, St. Paul, Stamford, Portland and Toronto, Canada. Miss Jackson is supported by an exceptionally strong company of artists, and the demand for the artistic services of this attraction has more than met the expectations of its manager, Mr. Charlton.

#### Adele Lewing Back from Her Vacation.

Having passed a restful summer on the seacoast of Long Island and up in the Catskill Mountains, Madame Adele Lewing is back in New York preparing to resume her teaching at Steinway Hall, or at 127 East Seventy-third street. As a concert pianist, Madame Lewing also expects to be in demand during the autumn and winter.



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## A Virgil Recital.

**P**ORTLAND has at last been favored with a true Virgil recital, one that every listener could exclaim: "Such musical playing, such phrasing and such interpretation!" and all with never a thought of how it had been brought about; no thought of that machine, the clavier that so many detest. And yet we were told during the evening by Frederic Mariner, undoubtedly one of the coming great artist teachers of America, that the little lad who favored us so highly had used a clavier constantly during the short period of his instruction.

Miner Walden Gallup commenced his piano work January 2, 1899, under Mr. Mariner's guidance, and from his first lesson has used the Virgil method, pure and simple, as expounded by Mrs. A. K. Virgil, director of the Virgil Piano School, 29 West Fifteenth street, New York city.

In fifteen short months of instruction he has accomplished more than many have in as many years, for already his repertory numbers forty selections, all thoroughly memorized, and a record of having played in over 100 concerts and recitals. He has been heard in different States from Georgia to Maine, and ever with the greatest success. One of our musical authorities was overheard to remark at a recent recital played in our "Forest City" by Master Miner: "It doesn't make any difference if he has played months or ten years, he is a wonder."

Through the courtesy of Mr. Mariner, our enterprising firm of Cressey & Allen secured the little lad and his talented teacher for Wednesday evening last, and in response to a cordial invitation their music hall was well filled with Portland's true music lovers.

In a few words easily given, a short account of the boy's life introduced him to a Portland audience, and at once placed him in favor. A pleasing looking little chap hardly in his teens, yet with all the quiet dignity of an artist, proceeded to render a Beethoven sonata of three movements in a manner at once appealing and quieting to his audience. The tone he obtained seemed marvelous when heard from so small a boy, and throughout the evening he obtained tone graduations from the heaviest fortissimo to the softest pianissimo, all in excellent taste and with apparent ease. A method that presents such results cannot be questioned, and Mr. Mariner can well be congratulated on his success, for indeed it is success well deserved.

Portland and Westbrook are proud to welcome him home again, bringing his results with him that the old home may see for itself and judge accordingly.

The program as played was as follows:

|                            |             |
|----------------------------|-------------|
| Sonata, op. 10, No. 2..... | Beethoven   |
| Waltz.....                 | Chopin      |
| Concert Sonata.....        | Scarlatti   |
| Moment Musical.....        | Schubert    |
| Hunting Song.....          | Mendelssohn |
| Rondo Capriccioso.....     | Mendelssohn |

Perhaps the Scarlatti Sonata caused more comment than any other number, displaying as it did freedom of motion and big tonal effects, yet to me the Chopin Prelude and the Schubert "Moment Musical" appealed more strongly.

The Rondo by Mendelssohn received at Miner's hands a new and brilliant interpretation, so different from the one usually heard from pupils that a new interest seemed awakened, proving a fitting ending to the evening's enjoyment and a climax to a program of unusual excellence not expected after only a few months' instruction.

At intermission Mr. Mariner gave a most interesting

talk of fifteen minutes, telling more in that time as to the way and means of gaining pianistic results than could be read in an hour. Brief and to the point were his remarks, and many a teacher both for and against the clavier have to-day a better and far different conception of Virgil training and the true use of the clavier than ever before. When presented, as it was by Mr. Mariner, in the true light of common sense, it is most convincing, and undoubtedly a new and widespread interest in a method proving its every statement will be awakened in Maine from Mr. Mariner's series of summer recital tours.—M., in Portland, Me., Argus.

### From Berlin.

**A**T the Paris Exposition THE MUSICAL COURIER, of New York, was the only collective musical journal that was honored by the bestowal of the Great Prize.—Berliner Courier, August 28, 1900.

### Florence Travers' Concert.

Miss Florence Travers, the soprano and pupil of Mme. Evans von Klenner, has had a successful summer in the North. She sang with success at concerts and recitals, and one of the most important was one arranged by the fair singer herself. Subjoined are some extracts from criticisms on her appearance:

The concert and song recital by Miss Frances Travers, assisted by Miss Nanno Stone, pianist; Miss E. White, 'cellist; John A. Kelly, tenor, and Mrs. J. M. Barnes, accompanist, at the Opera House Monday evening, proved a most successful and delightful entertainment. \* \* \* Such a large and appreciative gathering was a fitting testimonial to the talent and enterprise of Miss Travers and a substantial encouragement to her in her journey along the steep and rugged pathway of true musical art—a journey that she is accomplishing with every prospect of most brilliant success.

For, judging alone from the recital, Miss Travers is gifted with the voice and the musical temperament that will place her high in the ranks of those who have refined and beautified the world of song. Her voice is clear, rich and full, especially the lower tones and middle register. It is flexible and under splendid control, and in several difficult numbers she displayed a wondrous charm of correct phrasing and intonation. The aria from "Jeanne d'Arc" was sung with spirit and fervor and charmed the audience beyond measure. It was with 'cello obligato, played by Miss White, and arranged specially by J. S. Ford. The group of three songs by Wekerlin, Chaminade and Emery were also most enjoyable, the Chaminade number particularly. But it was in the last number, "La Farfalla," by Gelli, that her greatest competency was shown, for she sang this difficult composition, one which demands a great deal of the voice, with brilliancy and charm, and richly merited the encore that followed. It was her final triumph and was a fitting conclusion of a program of rare excellence. Miss Travers was presented after her first number with a magnificent bouquet, and after the last number received another floral gift.—St. John Globe, St. John, N. B., August 28, 1900.

From Miss Travers herself much was expected, and her conquest of the audience, which was begun by her magnificent presence and beautiful stage manner, was triumphantly complete before her first selection was finished. Miss Travers is the fortunate possessor of a beautifully mellow and flexible soprano voice of great power and range. Her higher notes are clear as a silver bell and her lower register rich and thrilling.—Daily Sun, St. John, N. B.

It was with the keenest pleasure that a very large audience heard the song recital and concert at the Opera House last evening. It had been anticipated with much interest in the fact that Miss Florence Travers was to sing after her seasons of study in New York. The young lady has had flattering notices from the critics of the American metropolis, and the St. John music lovers were eager to hear and enjoy. That they did enjoy was easily evident, for Miss Travers was applauded most heartily, being accorded encores after every number and being presented with three handsome bouquets.—Daily Telegraph, St. John, N. B.

That Miss Travers herself scored an emphatic musical success is conceded. \* \* \* Her voice is now of much flexibility, extensive compass, sweetness and power, and is well under control.—The Gazette, St. John, N. B.

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| <b>BAUER, HAROLD,</b>                  | Pianist   |
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## Sousa and His Band.

### Return of the "March King" from a Triumphant Tour Through Europe.

HE St. Louis, which arrived at this port last Saturday, brought over many well-known people. Among the passengers were many tourists, who had passed the summer abroad. There were opulent bankers, astute politicians, suave diplomatists, sedate scholars and prominent society people.

The most observed of all these, however, and the ones who were given the warmest welcome, were John Philip Sousa and the members of his great band. They had invaded the musical strongholds of the Old World, and won a succession of triumphs. Exceptional honors had been thrust upon them. As soon as the passengers disembarked the members of the band scattered, and repaired to their several homes, while Mr. Sousa and Manager George Frederick Hinton, who had engineered the European tour, rode to the Hotel Netherland, where a party of kinsmen and friends awaited them, and gave them a most cordial reception.

Mr. Sousa was besieged by newspaper men, who were eager to interview him touching his trans-Atlantic achievements, and granted each of the inquisitors a brief interview, with his characteristic courtesy.

Sousa, and his band, which had been considerably augmented for the tour, sailed from New York on the St. Paul, Wednesday, April 25, and in a little less than six days reached Southampton, after a smooth and pleasant voyage. Without a day's delay, the band, which had been appointed the official American band at the Paris Exposition, proceeded to the French capital. The story of Sousa's overwhelming success at the Exposition has already been told in this paper, and is familiar to nearly everybody in the United States. Thronging thousands greeted the band at every concert, and the enthusiasm was boundless. This incident is related by Manager Hinton: "While the band was marching to the United States Building at the Paris Exposition for its dedicatory exercises, the German Building was passed. As the band passed the edifice it played 'Die Wacht am Rhein.' This pleased the Germans, but displeased the French. The German newspapers commended Sousa, and declared that his band was the only one that had dared to play the German anthem in the heart of France. This proved a diplomatic stroke. It made Sousa and his men popular with the Teutons, who attended the concerts in enormous crowds."

Mr. Sousa, who was visited at his apartments in the Netherland by a representative of THE MUSICAL COURIER, talked most entertainingly about his European tour. "Our trip," said he, "was a pronounced success from every point of view. The story that we lost \$10,000 is absurd. We made money and added considerably to our capital of reputation." From beginning to end the tour was delightful. It was a great experience for the members of the

band, and they enjoyed it with a zest it would be hard to describe. Not one untoward incident happened to mar the pleasure or success of the tour.

"This trip convinced me that the world over human nature is the same; that there are certain elemental forces in our make-up common to all enlightened people. The stolid German, the deliberate Dutchman and the fiery Frenchman are all susceptible to the same melodic influences, are all stirred by the same kind of music that arouses to enthusiasm audiences in America."

Mr. Sousa looks as if his European trip was highly beneficial to him; indeed, he says that his health was never better than it is now.

Mr. Hinton, to whose superb management the success of the foreign tour is largely due, said:

"It was universally conceded that Sousa's Band was the one brilliant and pronounced success at the Paris Exposi-



JOHN PHILIP SOUSA.

tion. It would be impossible for me to describe the enthusiasm that the band aroused in Paris and elsewhere. After filling an engagement at the Exposition we visited the following cities: Bruxelles and Liège, Belgium; Berlin, Hamburg, Bremen, Hanover, Halle, Leipzig, Dresden, Nürnberg, München, Würzburg, Bad-Nauheim, Frankfurt-on-the-Main, Wiesbaden, Kohn, Aix-la-Chapelle, Germany. Then we returned to Paris for a three weeks' engagement. Afterward we took in the following places: Mannheim, Heidelberg, Strassburg, Mainz, Stuttgart, Baden-Baden, Frankfurt-on-the-Main, Berlin, Magdeburg, Cassel, Frankfurt-on-the-Main, Cöln-on-the-Rhine, Germany; Amsterdam, The Hague, Amsterdam, Haarlem, Breda, The Hague, Nymwegen, Arnheim, Amsterdam, Utrecht, The Hague and Amsterdam, Holland.

"In every city we played to the full capacity of the garden or hall, and there was invariably a request for a return engagement. We could have prolonged the tour indefinitely.

and profitably, too. The members of the band as a rule traveled second-class and several times we chartered special trains. This excited much comment, for no musical organization had ever before traveled so luxuriously. I must say that so far as railway accommodations are concerned America is far in advance of Germany, England and France.

"The vast audiences which attended the concerts in France, Germany, Belgium and Holland—we did not play in England—were fully as enthusiastic as any audiences I ever saw in the United States. They were fascinated by the negro melodies, the rag-time, the two-steps and characteristic dances. They had never heard such music before, and the band's playing was a revelation. Our programs delighted them. They marveled at the endurance of the men and wondered how they could play in such rapid succession, without intermission, so many pieces of widely different styles. The bands in Germany usually play a piece, receive no applause, wait from eight to ten minutes and then play again. But, as you know, our style is entirely different. We keep everything hot. Sousa's conducting delighted everybody. Our soloists made wonderful hits. Arthur Pryor was proclaimed by many critics as the 'Pagani of the slide trombone,' 'the Ysaye of the trombone,' &c. Herbert Clarke and Walter Rogers also won many compliments. The band's instrumentation was wholly different from that of any other military or concert band in Europe. None of the bands over there has saxophones. Mr. Sousa's plan of massing the trombone players in front of the platform was something new and it pleased immensely. Now a number of German band leaders are imitating Mr. Sousa in this and other things."

"Sousa's marches made great hits. We had to play the 'Washington Post' at least three times in every concert. That composition is as popular in Germany to-day as it was in the United States ten years ago. His later marches and descriptive pieces were likewise greatly admired. In Munich the manager who had engaged us was so much delighted that he presented a gold medal to Mr. Sousa, and a silver medal to each member of the band. In return the members of the band gave him a mammoth silver goblet. It would fill columns of your paper to merely mention the pleasant episodes of the tour. The men made a most favorable impression everywhere they went. They were admired for their gallantry, good breeding and manliness. Thousands of compliments were bestowed upon them in every city they visited."

Sousa's Band will give a concert in the Metropolitan Opera House Sunday night, September 23, and will go to Pittsburg to fill a week's engagement.

#### Gaines Concert Quartet.

The Gaines Concert Quartet, of Detroit, has begun its second season with the following personnel: Mrs. S. R. Gaines, soprano; Miss Emma Beyer, contralto; James Moore, tenor; A. H. Thompson, basso. The organizer and musical director is S. R. Gaines, who is also organist and choirmaster at the Church of Our Father, Detroit.

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## Mr. Wright's Return.

**A.** M. WRIGHT, of the Everett Piano Company, who has been spending the summer in Europe, arrived in New York last Friday afternoon on the Augusta Victoria. Mr. Wright visited many places of interest and met a number of distinguished musicians.

He passed several days in Berlin with Ossip Gabrilowitsch, who said he anticipated with pleasure his visit to the United States. The pianist had received from Leschetizky an invitation to visit him at Ischl, and thither he went. Mr. Wright heard Gabrilowitsch play and was impressed with his abilities as a pianist and musician.

### Bowman's Temple Choir.

**T**HE Temple Choir, of Brooklyn, is an institution of solid musical worth. Its career promised well from the beginning, and all who know the history of the society must feel indebted to Dr. Edward M. Bowman, the founder. Bowman is one of the most accomplished musicians in the United States.

As organist, pianist, director and teacher, he is equally successful. This personality appeals to youth as well as maturity, and he has the rare faculty of making friends and keeping them loyally at work in any good cause. After a restful summer passed at his Maine country home, Dr. Bowman has returned to his field of activity here. With the Temple Choir and Orchestra in Brooklyn and his teaching at his New York studio (Steinway Hall), he will as usual find his time pretty well occupied. The Temple Choir and Orchestra will at once resume rehearsals, and during the season will give several concerts.

### Barron Berthald in San Francisco.

**T**HE largest audience ever gathered together within the walls of the Tivoli Opera House was present yesterday afternoon at the matinee of Wagner's music drama, "Tannhäuser," in which Barron Berthald, the ideal Wagnerian tenor, made his first appearance this season with the Tivoli Grand Opera Company.

Long before the doors were thrown open the announcement was made at the box office that "standing room only" was to be had, and when Director Hirshfeld led the symphony orchestra through the intricate but fascinating overture to "Tannhäuser" a remarkable quietude fell over the vast audience, which consisted mainly of the fair sex. The

rapt attention of the audience to the harmonies of the overture was followed by a storm of applause at its conclusion.

That Barron Berthald is an ideal Wagnerian singer was fully demonstrated yesterday. Not only in appearance, but also in the vigor of his acting as well as in his vocal execution, he showed a complete grasp of Wagner's methods. The incidental nervousness to a premier appearance was soon effaced, and with grace and ease the tenor sang every number allotted to Tannhäuser. It would be difficult to find a singer who could give so much expression to the love song as does Berthald, and he fairly carried away the honors of the tourney of love in the second act.

Berthald's voice is as clear and full as a bell, and the honor of many recalls was given him at the close of each act. The Tivoli is indeed fortunate in securing so finished an artist as Berthald during the indisposition of Signor Avendano. Needless to say that Salassa sang the role of Wolfram as only he can. The sympathetic qualities of the princely baritone were of the utmost value in the delightful melody of the song to the evening star, and while the music of Wagner is not as well suited to the Latin temperament of the singer, his faultless style of singing results in a most pleasing rendition.—San Francisco Paper.

### Brounoff Pupil Secures an Engagement.

**A**NOTHER pupil of Platon Brounoff has secured a profitable engagement. The artist is I. H. Richardson, a promising young tenor. After singing once before the Vaudeville Syndicate, Richardson was engaged for Proctor's Theatre, and he made his debut there last Monday. Richardson never studied with any teacher but Brounoff.

### Greco Resumes His Vocal Lessons.

Filoteo Greco, the vocal teacher, has returned to New York after a delightful summer passed at various health resorts. Former pupils and a number of new applicants awaited Greco, and the beginning of the first term finds him busy. Greco has an attractive studio at 51 West Thirty-fifth street, and it is at that address where he will give consultations when desired.

### Elsie Ray Eddy Returns to Brooklyn.

The Brooklyn soprano, Miss Elsie Ray Eddy, has returned from a delightful vacation passed at Spofford, N. H. While a guest at the Pine Grove Springs Hotel the young artist sang every Sunday night at the sacred

concert arranged by the hotel management. The singer became very popular, and through her sweet voice and agreeable personality succeeded in making many new friends. Miss Eddy is looking forward to a busy autumn and winter. She holds an excellent church position, and her prospects for concert and recital engagements are brighter than ever.

### O. Heywood Winters Returns.

After a month at Lake George, the well-known and successful singing teacher has returned, ready for work at his handsome big studios, 98 Fifth avenue. The appended, from a local paper, shows the success of the "Persian Garden," the tenor and soprano being his pupils:

Miss Barnum, the soprano, has a pure, sweet sympathetic voice, and the applause bestowed upon her was thoroughly merited. Mr. Janeski, the tenor, was well received and encored. The baritone of Mr. Winters was fine. He was in excellent voice and the audience appreciated his singing. The entire program was given and held the attention and interest of the audience for nearly an hour. The singers were perfect and there was in every sense of the word a perfect rendition and melody. The work of the accompanist was difficult, and yet Miss Potvin played through the very long program with the same grace and execution at the close as at the beginning.

### Emil Hofmann.

Here are some press notices earned by Mr. Hofmann, the baritone, which were omitted from last week's list:

Mr. Hofmann sang with the orchestra, "Lord God of Abraham," from "Elijah," by Mendelssohn-Bartholdy. This aria he rendered with the simplicity and sincerity of voice necessary for oratorio work. His voice is a sympathetic baritone of enormous range. The quality and volume is well balanced, showing excellent schooling.

The placing of the tones is faultless, every tone well brought forward, and the perfect ease with which he sang an F sharp was delightful. His high and middle ranges are beautiful and the lower range powerful and artistically developed.—New York Staats-Zeitung.

His voice is a baritone of beautiful quality and he uses it delightfully. \* \* \* In several of the songs he reached a high degree of dramatic interpretation, notably so in Schubert's "Doppelgänger," where the elements of awe and terror which the composer put into the music were well expressed, and to those who understood the German words this song was very thrilling. Also in Schumann's "Ich Grolle Nicht" the interpretation was excellent. Grieg's "I Love Thee" was sung quite daintily, and called forth much well merited applause.—Newark Sunday Call.

Emil Hofmann was the soloist for the evening. \* \* \* His beautiful voice and masterly style stamped him to be the most distinguished Lieder singer in this country.—New York Press.

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## Music of All the Nations.

PARIS, August 10, 1900.

IF the sun were to seek a royal consort outside his sphere, whose realm should be as limited as his own, the Goddess of Music might be found the most eligible. For her sway is everywhere, and if, perchance, there be an unknown land so savage that her charms fail to soothe, even there the birds honor their divine mistress with joyous song. So wherever the nations of the earth congregate in these times there is afforded a royal opportunity to listen even in one day to a program marvellous beyond belief in its variety and instructiveness.

Our promenade concert begins at the Street of Nations in the Exposition grounds, where we descend from the level of the pavilions to the basement cafés which line the Seine. Italy comes first, and it is a bit jarring to the nerves to come fresh from the pavilion draped in mourning for the murdered Humbert to the frivolous strains of a Neapolitan orchestra. This small organization comprises the always wiry bad piano, a violin, mandolin and mandola, and is actually national in its character, which is by no means the case elsewhere. For in the very next Arabian restaurant we find a cosmopolitan band which retards rather than aids digestion, and is distinctly to be shunned. It seems strange to an American to find no music at all in the United States café, and here a passing reference is due Sousa and his band, who volunteered their services for two weeks and who played in the various kiosks scattered through the vast Exposition grounds. An almost endless discussion, approaching actual controversy, resulted from the playing of the American organization. The American papers publishing editions in Paris contained almost daily articles on the subject.

To-day an American tourist essayed to criticize both the playing of the band and the statement of Sousa made in an interview, and the next day the bandmaster would reply at even greater length, forming a curious and not altogether wholesome blend of music and discord. In this case as in every dispute the world over, that sterling old adage, "Least said, soonest mended," goes hand in hand with the less elegant but forceful warning, "Never wash your soiled linen in public." And it is a pity that well enough was not let alone, for enormous and enthusiastic crowds of foreigners were attracted by the performance of the band. And when in response to one of countless encores the familiar strains of "The Stars and Stripes"

were heard, with the cornet and trombone players filing to the front of the kiosk to blow a seeming challenge to all nations, while two uniformed American attachés waved the national colors, trick though it was, every American present jumped to his feet and took off his hat to his country and to Sousa and his band.

Before resuming our stroll among the cafés it is worth while to relate an incident trifling in itself yet telling all too plainly the intense and widespread antipathy of the French for the English. Questioning an employee in charge of one of the restaurants, and asking if he spoke French, he replied that he also spoke English, which language we both chose to continue our conversation. Seated at a little table close by were a Frenchman and his wife, middle aged and of the upper class. Our conversation had hardly begun when these two French people rose in evident anger from their half-finished meal, the woman deliberately turned her back while her husband paid the check, then the two hurried away as if most anxious to shake the dust of the place from their feet. Meantime there had been a sharp interchange of opinions between the employee and his patrons, from which I gleaned the astounding fact, verified by a later chat with other employees of the place, that these French people actually went away hungry in a perfect rage because the employee condescended to talk English with a supposed Englishman.

"It is to laugh," said the offender on my departure, in half apology for the incident, a mere straw, yet large enough to show plainly the current of public opinion.

Austria was musically represented by eight Viennese, and Bosnia also by a native orchestra made up of the usual strings. There were two men and three women, one of the latter playing a cymbalum, an instrument very much like an uncovered half-sized old-fashioned piano. Another young girl played a xylophone so skillfully as to be always sure of a generous audience, for always and everywhere they pass the hat to the uttermost limit. We frequently saw an orchestra stop at a convenient break in a selection to solicit an incautious tourist betrayed into outward display of his pleasure. The Hungarian restaurant had one of the best orchestras of the entire collection, a national organization of fourteen men, almost entirely strings, and with two cymbals. In fact, the absence of the cornet, flute and other wind instruments was most noticeable. Belgium was a bit shy on native talent, for her band contained a Frenchman, a German, a Flemish woman, and only two Belgians.

The Norwegian establishment boasted a male band called the Cadets du Pole Nord, a title suggesting music known slangily as "chills" but no "fever." The Café Deutsch was harmony free, yet patrons could hear the mandolins and guitars from the Spanish establishment hard by. Monaco's restaurant, like her frequenters, had lost so much money that they could not afford music, but Sweden supported a string band composed entirely of French students. Even little Greece had her orchestra, three men with guitars and two women with castanets, the latter not Maids of Athens, but the entire organization borrowed from Spain. Strangely enough, it seemed to an American, to find from Serbia a unique body of musicians, eighteen in all, known as the Tambourachi of the Société Villa. Every instrument was picked by the fingers, even the three double basses, and the playing was most excellent. This organization would make a sure hit if taken to America by some enterprising vaudeville manager.

Mexico has its pavilion, but no café and no music. Close by the Mexican pavilion, however, was as odd and beautiful an illustration in a simple, homely way, of the all-pervading power of music as can be found in the entire Exposition. Moored to the river wall is a very ancient whaling barkentine, the Deux Empereurs, from Newfoundland. Realistic scenes from the life of the fishermen are given by a native crew, the fee for which odd exhibition is 1 franc. As you approach, a young, attractive looking sailor is playing a simple but sweet melody on an instrument looking like a composite of a melodeon and an accordion. You stop to listen and to weave a brief romance of the life, the love, the danger, the outgoing and homecoming of these sturdy fisher folk, under the gentle spell of a plaintive air which makes one oblivious to all about you. Turkey contributes the harsh, blatant strains made familiar by the famous Midway at our own Chicago Exposition, and just here it should be noted that there is no equal here to that wonderful avenue whose potent fascination, though perforce admitted, yet spoke volumes for the perverted taste of most nations.

Now we have finished the Street of Nations and, crossing the Seine, we continue on our search for the world's music in other directions. Algeria's outdoor café offers as its tribute to melody a trio whose red fezoes cannot conceal their French identity. But they play strange looking instruments, two wooden things looking like huge potato bugs with strings drawn across their bellies, called vielles, while the third is a wind instrument known as a cornemuse and sounding like a bagpipe. Just as we finish

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listening to this odd combination, a great crowd approaches, headed by as weird a street band of half naked Abyssinians as ever astonished an American boy on his first visit to Barnum's. They are literally drumming trade for the Indo-Chinese theatre close by, but the marvel of it all is that they attract anybody, for their efforts are the opposite of musical, and it seems as if this chance dose would be all sufficient. They pound viciously on drums of all sizes from an hour glass to a barrel. One big black fellow strikes together two small cups of brass, two women beat time with flat bits of wood, and the one solo performer blows an impossible tune out of a crude pipe that sounds like an unhappy medium between an oboe and a bagpipe. As they draw near to the theatre to which they belong, they encounter a block in the path made by a small mob who surround one poor old Chinaman with faces as threatening as their mutterings. But the Celestial never flinches at the hostile demonstration, simply making his way as fast and as quickly as he can, with all the time a smile as childlike and bland as that of his countryman made famous by Bret Harte some thirty years ago.

Next we encounter at the International Café an orchestra of ten pieces composed entirely of Roumanians. There are two first violins, a second violin, a viola, a large cymbalum, while the one wind instrument, and played, too, by the star of the aggregation, is a flute de Pan. This exceedingly rare instrument, like the one shown in the mythological pictures of the God of Music, consists of a series of graduated vertical pipes of wood, which the performer plays upon by blowing in them at the top. It was indeed a marvelous facility of performance achieved by the black-bearded Roumanian, who, spurred by the crowd of pleased and wondering faces about him, literally blew himself for the benefit of his audience. His was a lip of iron, an emboucher beyond belief, and he deserved the generous applause he earned. For once everybody was ready to contribute more substantial reward than the mere clapping of hands, and strangely enough it was the one instance when the hat did not go round.

Egypt has our sincerest sympathy for her diabolical music, and the deaf Egyptian is in luck. Five swarthy blacks, brutes both in face and figure, blew shrill, reedy discordant noises on an instrument called the zomara, which, translated somewhat freely, means the hautboy of hell. One big, burly drummer earned the gratitude of the entire audience by well-nigh crowning the efforts of his collaborators in an unholy field, and we turned with intense relief to a group of French singers in picturesque garb, who strangely enough alternated with the previous band of savages as the musical attractions connected with the Egyptian building.

But now we have hopes, for just across the street a crowd is gathering in front of Portugal's pavilion, and around a bandstand containing a full brass band composed of colored young men from the island of St. Thomas. The leader is a Portuguese with a huge military mustache and an air of superiority that looks promising. The band have neat uniforms, their instruments are highly polished, all looks well for a musical treat, but alas! the first ten bars are enough. The other blacks from Egypt across the street had some excuse for their offense, for they had no opportunity to do better than crude home-made harmony, but these Portuguese boys had a chance to learn, and everybody knows the world over that the rankest possible offenders against the divine art of melody are those who think they know, but don't. So bidding a hurried good-by to Portugal we took a long journey even in this condensed mass of countries to the exquisite little Swiss village, the very pièce de résistance, the gem of the whole Exposition. Here the music, though rustic and simple, was at least melodious, from the ever fascinating tinkle of the cowbell in the distant mountains in miniature to the sweet chimes from the belfry of the tiny church and the clever yodeling of the Swiss singer in the public square. All is restful, serene and in most charming contrast to the rush and turmoil of the rest of the show.

One who recalls with a never forgotten pleasure the exquisitely artistic playing of the Garde Republique Band in the Boston Peace Jubilee of 1871 can never be equally satisfied with the music of the regimental bands of the French Army which play in various parts of the Exposit-

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tion grounds nearly every day. They play well, and would suffice were it not for the glorious work of the superior organization of thirty years ago. Passing mention must be made of a huge chime of bells on the Mechanical Arts Building, on which a clever artist plays very acceptably airs from all the popular and best operas. Would that we might ignore an atrocious string of bells attached to the huge Chinese pagoda and clanged with a meaningless persistency that is maddening. In this horrible way it is hoped that passersby will patronize the spectacle of "A Trip to Peking."

There were some attractive concerts given in the famous Trocadero which is within the Exposition grounds by Finns, and Colonne, the famous French conductor, has been giving performances with a large orchestra in the part of the Exposition known as Old Paris, but in an audience room manifestly too small for the best results. And just now are announced also in the Trocadero some very promising choral concerts by leading Norwegian societies under the direction of Svendsen.

As to the character of the music played by the multitude of musical organizations, not much can be said that is encouraging to lovers of the ideal. One hears quicksteps, the dance music of each and every nation, the perennial intermezzo from "Cavalleria Rusticana," operatic fantasies, in a word exactly the sort of selections suited to cafés and their patrons on pleasure bent. Americans seeking melodies to remind them of home must rest content with a Sousa march heard everywhere, as a very close second in popularity the refrain "Oh, Listen to the Band," with now and then "Yankee Doodle" and, alas, that one time favorite, now relegated to the dark ages, the "Georgia Camp Meeting."

### Bispham Sued.

ON August 9 David Bispham, described in the law report as the well-known vocalist, was the defendant before Justice Darling in the Queen's Bench Division of the High Court of Justice in a suit by a firm of provision dealers in Gloucester for groceries which they had furnished to his wife, between January, 1899, and May, 1900, at a house near that city where Mrs. Bispham and the family, but not Mr. Bispham, resided. The defence was based on the averment that the plaintiffs knew nothing whatever of Mr. Bispham and gave credit, not to him, whom they had never seen, but exclusively to his wife. It was proved that in May, 1899, he had executed a "deed of settlement," which presumably provided for a separation, whereby he obligated himself to pay £600 a year for the maintenance of his wife and children. This sum had been duly paid. Although the grocers had no information of the existence of this deed, the learned judge—who tried the case without a jury—decided against them and dismissed the claim, on the ground that their dealings were solely with the wife, and they trusted her to pay for the goods.—New York Sun.

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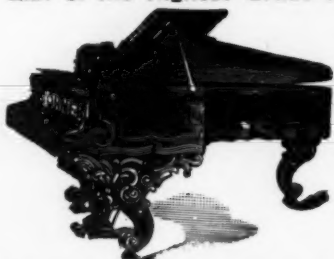
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